

THE ATHENÆUM

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No. 3094.

SATURDAY, FEBRUARY 12, 1887.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

GEOLOGICAL SOCIETY OF LONDON.

The ANNIVERSARY MEETING of this Society will be held at the Society's apartments, Burlington House, on FRIDAY, February 18th, at five o'clock; and the ANNUAL DINNER will take place the same evening at the Criterion, Piccadilly, at six o'clock.

Yellows and Visitors intending to dine are requested to leave their names at the Society's Apartments.

BRITISH ARCHEOLOGICAL ASSOCIATION.

The SIXTH MEETING of the Session will be held on WEDNESDAY NEXT, February 16th, at 32, Sackville-street, Piccadilly, W. Chair to be taken at 5 p.m.

Antiquities will be exhibited, and the following Papers read:—

1. 'The Parochial Registers of the Parish of Wing, Bucks,' by the Rev. L. H. Lloyd.
2. 'The Communion Plate at Peterborough Cathedral,' by J. T. Irvine, W. DE GRAY HIRCH, F.S.A., | Honorary Secretary.
3. 'The Loftus Brock, F.S.A., | Secretaries.

ENGLISH DIALECT SOCIETY.—The ANNUAL

MEETING will be held on MONDAY, February 14, at 12 p.m., in the Central Free Library, Manchester.

Annual Subscription, 11.

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LITERATURE

Maitland of Lethington and the Scotland of Mary Stuart: a History. By John Skelton, Advocate. Vol. I. (Blackwood & Sons.)

If it be true, as some have maintained, that a good history ought to be dull, we are afraid that the work of which this is the first instalment will prove to be a very bad book indeed. A dull volume was certainly not to be looked for from Mr. Skelton by any one acquainted with his previous writings, and if for once he had really been found nodding it was not likely to have been over "the Scotland of Mary Stuart," for not only is the subject highly attractive in itself, but it has evidently long had possession of his thoughts. At all events, we can assure the reader he will find no lack of entertainment in the volume now before us, and we doubt not he will be grateful to the author for a work of so much freshness and originality.

The present, indeed, is put forth as a mere preliminary volume, which the author admits that he has not burdened with frequent foot-notes, lest they should spoil the interest of the narrative by distracting the reader's attention. So far the work is not a history, but a set of historical essays. The author gives his authorities and some of his canons of criticism in an introductory chapter; and he promises at the end of the work an appendix of notes and illustrations to complete the evidences. Even this appendix, he believes, will not be found dry, and we agree with his reason for so thinking—that comments by contemporary observers are generally more fresh and vivid than the regular historian's narrative. But the interest of Mr. Skelton's own work is of quite another kind. He is essentially graphic and pictorial. The book begins with a brief description of the lonely country of the Lammermuirs, the country of the Maitlands, and from its condition to-day the writer goes on to infer what it must have been three hundred years ago. In the next chapter he describes once more for us in prose Marmion's view from Blackford Hill: an author who dates from "the Hermitage of Braid" may well be partial to the spot. The intervening suburbs of Edinburgh disappear, and there are only left between the spectator and the city

"one or two chapels or religious houses; some sort of provisional shelter on the Boroughmuir

for those smitten by leprosy or the plague; a hamlet of rustics beside St. Roque; the strong castle of the Napiers of Merchiston, and the mansion of the lairds of Braid."

Then we have a glimpse of the city itself and its tall houses piled up on the narrow ridge between the Castle and Holyrood.

The rural life of Scotland is described from the accounts given by Leslie and Buchanan of the condition of the country; then the state of the universities and literature; then the decaying feudalism and the condition of society on the eve of the Reformation. "Politics and religion" (which form the title of chap. iv.) come up next for consideration, and Mr. Skelton shows the intimate connexion between the two. After which he approaches nearer the main subject; for, of course, from the time that Maitland appears upon the scene as a politician, politics and religion are the two great themes which are and will be continually before us. How far Mr. Skelton's views on these subjects absolutely coincide with those of his hero it would be rash to say at present; but he is certainly a warm sympathizer with Maitland, and disposed to vindicate his course of action to a much greater extent than most historians have done. "The Calvinistic or Puritan view," he tells us, "of the Scottish Reformation has had brilliant apologists; so has the Catholic; but the policy, moderately conservative, rationally progressive, of the party that Maitland led, has been treated with consistent unfairness."

Maitland's position, midway between two extremes, was that of prudent compromise, similar to that of Elizabeth and Cecil, of the English Church and the English Commonwealth. And his influence upon the Scottish Reformation was, in Mr. Skelton's opinion, more wholesome and even more permanent than that of Knox himself:—

"The moral and material prosperity of Scotland is traced by many eloquent writers to the revolutionary movement of which Knox was the soul. It may be reasonably doubted how far this view is consistent with a sound construction of the facts of history. The Church of Knox, after a stormy struggle of a hundred years, during which it had failed to conciliate the aristocracy on the one hand, or the sober intelligence of the middle and lower classes on the other, burnt itself out in Covenanter and Cameronian. The Church that survived, the Church that is identified with the true social development of Scotland, is the Church of Maitland and Spottiswoode, of Forbes and Leighton, of Carstairs and Robertson, of Robert Lee and Norman Macleod and John Talloch."

The juxtaposition of these names as members of one Church may strike the reader as requiring some explanation, and the author justifies it in a foot-note by assuming

"that there is in religious societies a moral and spiritual continuity (the apostolical succession of Christian life and conviction),—a continuity which may be held perhaps to be even more essential than that which is ecclesiastical only."

Yet as far as we can see, even by Mr. Skelton's own view, it was not so much in divinity as in statecraft that Lethington excelled. In his first theological controversy with Knox (if such it is to be called), Knox, according to his own showing, had the victory; and though we agree with Mr. Skelton in wishing that we had also Maitland's account of it, we cannot doubt that the Reformer (to use a colloquial ex-

pression) "shut him up." Maitland defended those sympathizers with the new ideas who yet did not scruple to attend mass. This was in the year 1555, when as yet there was really no Reformed Church in Scotland; and it was thought the case was analogous to St. Paul paying his vows at the Temple of Jerusalem at the command of St. James and the elders. But apostolic authority stood no more in Knox's way than in that of Luther when he declared St. James's Epistle "an epistle of straw." St. Paul and St. James, Knox retorted, were probably wrong; but in any case it was not a precedent for going to mass, for vows paid in the Temple were not idolatry. And the answer, it seems, was considered so conclusive that Maitland could only reply:—

"I see perfectly that our shifts will serve nothing before God, seeing that they stand us in so small stead before man."

At this time Maitland was in the service of the queen mother, Mary of Lorraine, and the real explanation of his attitude (we cannot help suspecting) was that he did not wish to bring about a religious war in Scotland, but at the same time saw no good in answering a positive divine firmly convinced of his own infallibility. Knox was a man who brooked no opposition, either in word or deed. Mr. Skelton points out that he cordially approved not only of Cardinal Beaton's murder, but even of the still more barbarous murder of Rizzio. He might have said that Knox not only approved, but was an accessory to the latter crime. At least there is pretty strong evidence to that effect; but as the same documents show us that Maitland, too, was implicated in the matter, we wait with some curiosity to see how Mr. Skelton will deal with them in a subsequent volume. All that seems clear to us at present is that Maitland did not, like Knox, persuade himself that he was fighting chiefly for the Lord's sake—that he did not lie, intrigue, and conspire to murder solely from his abhorrence of Antichrist. Yet such was the motive put forward even by Cecil at times to sanction the most perfidious double-dealing.

Amid all the crooked statesmanship of the time it may still be believed that Maitland had his country's interests chiefly at heart, religion being to him a subordinate matter. But, as Mr. Skelton candidly confesses, his record is not clear. At first secretary to the Queen Regent, he deserted her service—perhaps, as Mr. Skelton insists, because his life was in danger for the counsels that he gave. Still he did desert her, and went over to the Lords of the Congregation. His importance, nevertheless, was such that Mary Stuart, even before she came to Scotland, appealed to him for support, and after her return he became her minister. This, however, did not prevent his maintaining a secret understanding with the English Court. And yet he seems to have been faithful to Mary, at least from the time when Rizzio was got rid of, whom he could only regard as a rival, leading her to pursue a policy antagonistic to his own. Of course his fidelity to Mary made him all the more hateful to her enemies. He was the "Chamæleon" of Buchanan, the Scotch Machiavelli or "Mitchell Wylie" of Richard Bannatyne—an insidious, persuasive, subtle politician, to whom many of the leading actors

in Scotch history were as clay in the hands of the potter.

Whether Mr. Skelton will succeed in his subsequent volumes in justifying the more favourable view of his hero which he has already sketched out remains to be seen. As yet we can only agree with him in the judgment that "his record is not clear." And while we trust to examine future evidences with the utmost impartiality, we must frankly admit that on other subjects we do not find ourselves able to accept Mr. Skelton's views with perfect confidence. It is extremely disinterested on his part, no doubt, considering that his point of view is so entirely different, to give Mr. Froude a character for accuracy denied to him by every other historical inquirer. But whether the compliment be deserved or not, it implies that Mr. Skelton's standard of accuracy is not much higher than Mr. Froude's. Is this why he speaks of a certain Scotch poem being sometimes attributed to "Inglis, Bishop of Culross"? We have heard of one James Inglis, *Abbot of Culross*, who was, no doubt, the *Sir James Inglis* spoken of by *Lynndesay* as an author of plays and ballads. But who ever heard of a cathedral or a bishopric connected with that interesting village? We should hardly have expected such an error in one so familiar as Mr. Skelton doubtless is with the shores of the Firth of Forth.

This, however, is a small matter. In greater things Mr. Skelton certainly means to be both accurate and impartial. But would any man who had carefully weighed the evidences tell us, as he does (p. 174), that the Reformation in England "was mainly due to the political indignation which the corruptions of the monastic orders had roused"? Of such indignation having been really entertained there is, it must be owned, wonderfully little evidence. We know, on the contrary, that the most formidable insurrection of Henry VIII.'s reign was in great part due to the suppression of the monasteries—a fact which altogether outweighs the interested cry of "Down with them!" raised in Henry's servile Parliament on the reports of the "enormities" discovered by Henry's visitors.

Again, Mr. Skelton means to be impartial even as regards Mary Stuart. "Where so many learned doctors have differed," he modestly says, "it would be presumptuous and impertinent to dogmatize." But why could he not have been equally considerate in the case of her rival Elizabeth? "The cult of 'the good Queen Bess,'" he tells us, "has long since died out. From the moment that the State Papers were made accessible to the public its fate was virtually sealed."

And then he goes on to paint her portrait in the style which is now popular:—

"The maiden Queen of high renown, the fair vestal throned by the west, proved to be a woman who in thought and deed was shamelessly unconscientious, and in thought, if not in deed, shamelessly immodest. The wise and just Mercilla swore like a trooper and lied like Lucifer. Without any charm of face or figure, the imperial votaress was vainer than a peacock. Mean, avaricious, and mendacious; hard, heartless, and fickle—we see her now as she was, and the picture is not one on which it is pleasant to look."

Is there nothing like dogmatism here? We do not deny that several other writers

of late have drawn a similar picture; but is it altogether just? Even the next sentence ought to raise a doubt of this: "But she had one supreme virtue—she succeeded." How was it, we may ask, that a woman who was not strong, we must remember, even as regards her title to the throne, and who, it seems, was "vainer than a peacock," "without any charm of face or figure," "mean, avaricious, and mendacious; hard, heartless, and fickle"—how was it that such a woman as this succeeded? Mr. Skelton answers the question; but the answer only makes the paradox still more incredible. She succeeded, it seems, not in spite of, but in consequence of, her faults!

"If an honest, capable, clear-sighted sovereign had occupied the English throne during the years between 1560 and 1580, it is possible, nay probable, that the English Reformation might have been nipped in the bud. But there is a strength in folly as in weakness, and Elizabeth's folly was so incalculable that it disarmed the most cunning combinations and baffled the maturest foresight. Had there been a grain of honesty in her nature or of consistency in her convictions, the Spanish fleet would not have sailed up the Channel twenty years too late."

But if "honesty" on the part of Elizabeth would have exposed her kingdom to invasion—if wearing her heart upon her sleeve would have encouraged daws to peck at it—was it not justifiable to bamboozle the world a little in self-defence? And if the incalculable follies of Queen Elizabeth had practically this effect, is Mr. Skelton sure that they were not designed to be incalculable, and that real wisdom of a very high order was not at the bottom of them all? It would, indeed, be "the strangest commentary," not merely, as Mr. Skelton says, "upon the confused political state of Europe at the moment," but even upon human nature itself, if real folly had persistently succeeded where wisdom would have failed, and a combination of weaknesses where good qualities would have been of no avail.

But, however little we can agree with Mr. Skelton's philosophy in some things, there is much in the present volume that deserves attention, and will be of real assistance to the thoughtful student of history.

Industrial Ireland. By Robert Dennis. (Murray.)

THIS is among the most useful and interesting of recent books on Ireland. Histories and political pamphlets we have in abundance, but this brief, yet clear and lightly written account of the growth and causes of the existing depression meets a want which has long been felt by all who are interested in Irish affairs. The book consists of eighteen chapters, each dealing with some special subject—the cause of the depression, agriculture, cattle raising, the butter trade, textile manufactures, cottage industries, &c.; and more than half of them have already been printed in the *St. James's Gazette*. Among the new ones, however, are chapters on land improvement and railway management, which are, perhaps, the most instructive of the series.

The only chapter which affords any ground for controversy is the first, on the causes of the depression, and in this we think Mr. Dennis fails to recognize that the present is the inevitable outcome of the

past. Industrial habits are the growth not of years, but of generations, and the principal industries of England were founded in the time of the Tudors, and have an almost unbroken history since those days. The possession of the market, too, is an important factor in commercial success; for the channel of trade once formed, it cannot be turned without much time and labour unless by the effect of some fortuitous accident; so that "more or less ancient history" must take its place among the causes of Irish poverty. Again, Mr. Dennis asserts that the Act of Union was not prejudicial to trade in Ireland:—

"The great 'boom' was from 1748 to 1779. The effects of it lasted somewhat later; and it was not till 1800 that the decline which followed exhibited itself in the statistics. Therefore, those who profess to show by statistics that the decline followed immediately upon the Act of Union prove by that very fact that the causes of the decline must have been in operation long before the Union."

This is a bold assertion when the history of the eighteenth century in Ireland is remembered, for the country was plunged in terrible poverty until, in the very year after the termination of the "boom," the volunteers succeeded in forcing through a Bill granting freedom of trade with the colonies. Then, too, Dublin alone is enough to disprove the assertion that from this time the causes of depression set in; for, with the exception of St. Patrick's Cathedral, almost every fine building in the city was erected between the years 1782 and 1795. Again, though the imports and exports of Ireland increased far less rapidly during the twenty years after the Union than they had done in the twenty preceding years, they did increase with the increasing population; but the exports tended more and more to consist of raw material and the imports of manufactured articles. This tendency is still apparent, and the seriousness of the evil is properly dwelt on by Mr. Dennis. The fact that the linen trade forms a brilliant exception to this rule may, perhaps, be due to its unbroken history, dating from the administration of Strafford. This is, however, not among the causes set down by Mr. Dennis, who in this early chapter is anxious to make us believe that with culture and pruning the bramble bush that we have planted in Ireland will bring forth very fine grapes; and for this reason those who fear that a vine must be planted and take time to mature itself will think that he takes rather too sanguine a view of the chances of the revival of trade in Ireland.

But though results are likely to be less immediate than he expects, the suggestions in his chapters are often practical and instructive. The unsettled state of the country is unquestionably a hindrance to commercial progress, yet some measure of railway reform could not fail to produce good results. As matters now stand there are but seven railway stations down the whole of the west coast—a distance of about four hundred miles; and, save at Limerick and Galway, there is no inter-communication, the stations being merely so many points converging towards the common centre at Dublin. The trains are few, and, as all travellers in Ireland know, they are

slow, and the rival companies run their trains so as to miss one another; indeed, so unsatisfactory is the system that cartage is often found preferable even for distances of twenty or thirty miles; and "there are many roads in Ireland along which traffic passes in a continuous procession notwithstanding that railways run parallel to them, and are worked to no more than one-tenth of their carrying power." Added to this the goods tariff is quite a third higher than in England, and by the system of through rates the carriage of merchandise from Great Britain and the continent of Europe to an inland Irish town is sometimes actually cheaper than to the same town from the Irish ports through which the foreign goods travel *en route*. This high rate of carriage also handicaps Ireland in her competition with American produce; for while corn is carried from New York to Liverpool for 7s. 6d. per ton, the freight from Thew and Moy is 14s. per ton. To this deficiency of means of transit the failure of many trades must be ascribed, and notably of the fishing trade, which is further weighted by the lack of piers, nets, boats, and curing-houses. Nor must it be forgotten that the Scotch fisheries, which now support one-seventh of the population, were fostered during seventy years by a bonus which was granted to Ireland for only three.

The farming business will probably never again be what it has been in time past in either England or Ireland, and for the present few will feel disposed to invest capital in Irish farming; but in the mean time a real and lasting service to the country could be achieved and a handsome return for outlay secured by the plantation of belts of trees and general reforestation of the country, which from every point of view is one of the most pressing needs of the island. The planting of osier beds is also a practical suggestion, since the beds would begin to yield a return in two or three years, and would have also the great advantage of making an opening for a cottage industry of basket weaving—a trade by which, Mr. Dennis tells us, a second-rate hand can earn a pound a week. Still more interesting is his account of the making of straw bottle-envelopes, "of which Ireland imports annually from France 100,000l. worth. The cheapest foreign envelopes cost 16s. per 1,000; to which must be added freight 5s.; total, 21s. A better quality is made in Ireland for 10s." The industry is at present carried on in a small way in twenty-two places, and the average earnings are 10s. weekly. This is a high wage for a cottage industry in a country where labourers' wages are 5s. 6d. weekly, and where a very skilled seamstress can barely earn so much; and these humble industries might be enlarged at a small outlay of capital, and achieve most desirable results, not only in bringing comfort within the reach of those who are now on the verge of starvation, but by training the population to those habits of thrift, diligence, and order which would enable the people to reap the benefits of the greater trade reforms which we may hope for in the future. The book is, indeed, full of happy suggestions as well as of information, its chief defect being the lack of any list of the sources whence the information is derived, a serious omission for those who wish to go more deeply into

the subject or to test the conclusions arrived at by the author.

Court and Private Life in the Time of Queen Charlotte: being the Journals of Mrs. Papendiek, Assistant-Keeper of the Wardrobe and Reader to her Majesty. Edited by her Granddaughter, Mrs. Vernon Delves Broughton. 2 vols. (Bentley & Son.)

READERS of Madame d'Arbly's diaries may possibly recollect the occasional mention of a Mr. Alberts (as she calls him) who used to announce the entry of the queen and perform such like important functions. This gentleman, whose name was really Albert, was one of the three attendants (the others being Mdlles. Schwelkenberg, poor Miss Burney's "Cerbera," and Hagedorn) whom Queen Charlotte brought with her when she left her German home to become the wife of the king of "Great Britain, France, and Ireland." In 1765 Mr. Albert became the father of a daughter, who, when about seventeen years old, was married to a Mr. Papendiek, a gentleman also occupying some minor position about the Court—page to the Princess Royal he is called—and in due course became the mother of various sons and daughters. Of her daughters two were married to men well known to a former generation: one, a lady of remarkable accomplishments in more than one direction, being the wife of Mr. Planta, member for Hastings, who held various under-secretaryships and died a Privy Councillor; the other of Mr. George Arbuthnot, for many years an official of the Treasury. It is his daughter who edits the present volumes. Mrs. Papendiek, who herself ultimately attained, about 1797, to the post which Miss Burney vacated six years before, died in 1839.

The name of "Journals" which is given to the book must be construed rather freely; in fact, we hardly see why it has been used at all. The earlier chapters deal with a period not merely before the writer could have been capable of keeping a journal, but before she was born. Then it is clear that, as is stated in the preface, the rest of the narrative is more of the nature of reminiscences than of contemporary notes. Indeed, Mrs. Papendiek at the time of her death seems to have got no further with her chronicle than the events of 1792. Possibly this is just as well; at all events, we do not know that her readers suffer any great loss from the abrupt curtailment of her record. Madame d'Arbly and others have occupied the ground pretty fully, and though here and there Mrs. Papendiek adds something of interest to what they have told, on the whole the subject-matter of her recollections is of a kind hardly calculated to detain the reader for a longer space than two volumes. It is no doubt true that, as her editor remarks, the reign of George III. "was one full of stirring public and political incident, and of much special interest in the matter of art and science"; and that even if we can hardly admit painting to have been "at its zenith during this reign," music was not far short of that position; but one would hardly gather the fact from these volumes. Reynolds and Gainsborough are barely mentioned; Romney not at all. There is a great deal about Zoffani, a good fellow apparently,

though somewhat lax in morals, with whom Mrs. Papendiek appears to have been on friendly terms; and something about Lawrence, who painted her picture prettily enough, to judge from the engraving given in the first volume. Neither of these artists, however, can be said to represent the zenith of even the painting of the period. Then as to music: the Papendieks seem to have been a good deal in the society of musicians, and to have themselves possessed some musical talent. Indeed, their daughter Mrs. Planta, already mentioned, has been described to us by one who knew her well as perhaps the best amateur pianist of her generation. But except Haydn, whose arrival in England is one of the last events recorded in the book, and Dussek, scarcely a name is mentioned which is now remembered save by students of musical history. Nor is it otherwise with public events. For all that appears in these volumes, Mrs. Papendiek just knew that Marie Antoinette existed; she is alluded to once as "Queen of the French." She seems to have been aware that a revolution was going on in France, partly because of the number of "artists in music and other branches of art and science" who were driven by it to this country, partly also because even in Windsor they were "holding seditious meetings and organizing branches of the Corresponding and Republican societies"; but these things seem to have affected her chiefly as causing trouble to "Dr. Majendie, our vicar." Once, indeed, the good lady hazards an opinion, *à propos* of the danger of calling "the attention of the public to economies practised in the royal household," to the effect that

"it is not improbable that the wonderful change in our royal household was brought on by Edmund Burke's reform in the Civil List; and that this led through many trifling channels to the destruction of the French king, for in his country also the cry for economy was raised, and soon spread far and wide."

It is the first time, we should think, that Burke has ever been made responsible for the French Revolution. No other reference to him occurs in these volumes. Fox is more fortunate. The ceremony of "chairing" him after his election for Westminster in 1784 is described with some spirit. Whether he would be thus distinguished above other politicians of his time, but for the fact that the writer's brother-in-law, who belonged to the household of the Prince of Wales, took part in the procession, may perhaps be doubted. At any rate, the political events of the time, stirring as they were, both at home and abroad, seem to have interested Mrs. Papendiek very little. In their place we have copious accounts of backstairs intrigues and squabbles, English and German, and pages full of descriptions showing pretty accurately "what they ate, and wherewithal they were clothed." From these points of view the book will repay the student of bygone fashions.

It must, however, be admitted that we come here and there upon a reminiscence which has a less trivial interest as an indication of the change of manners. It is hardly credible that not much more than a century ago a little girl of three years old was "whipped with a rod" with the view of recovering her from a state of nervous terror, into which she had fallen in consequence of

the sudden death of a baby brother. One almost hopes that Mrs. Papendiek's memory has here played her false. Soon after this she was inoculated, together with "Prince William"—the future King William IV. It is pleasing to learn that they both cried. The operation, even though performed in this exalted company, did not save the narrator from an attack of smallpox later on. On the subject of girls' schools Mrs. Papendiek is oracular. "The danger of intimacies among the girls," she tells us, is "an evil to be guarded against when possible, as it leads first to the marvellous, secondly to falsehood, and lastly to a great waste of time." Certainly the bringing-up of the young ladies of that generation left a good deal to be desired, if we may judge from their subsequent conduct. Whatever may be thought of the code of morals prevalent in good society now, it evidently is far more stringent than it was even in the pre-Regency years of George III.'s reign. Elopements of married women are frequently mentioned, and profligacy in high places seems to be accepted almost as a matter of course. It surprises us, however, to learn that even in that age "the public rather doubted the conjugal fidelity" of Mrs. Siddons. It is fair to say that the diarist repudiates any participation in this doubt. Indeed, she seems to have been a lady of most innocent and charitable mind, and of a wonderfully equable temper. Dr. Johnson, whom she knew, and (let it be noted to her credit) "loved and respected," said he liked her "because I was frank and open-hearted, and glad to be corrected." The scandals which she repeats are mentioned without a touch of malice, and simply as matters of common notoriety. In her reverence for the sufficiently uninteresting royal and princely personages among whom she was thrown she rivals Miss Burney, and with better excuse. She, at any rate, could look after the queen's toilet without feeling that she had deserted a higher vocation. On the subject of Miss Burney's "dismissal," as she calls it, Mrs. Papendiek has a very curious story, quite at variance with that told by Miss Burney herself and accepted hitherto by all her biographers. We give it in the writer's own words:—

"What gave rise to the change was Miss Burney telling the Queen that she had written a third novel; that it would gratify her much if her Majesty would permit her to read it; that if approved her Majesty would title it, and grant Miss Burney the honour and indulgence of dedicating it to her. The Queen immediately replied that she could do neither, as it would not be consistent with her feelings to encourage or even sanction novel writing, particularly under her own roof. She added that she perceived a want of cheerfulness and pleasurable attendance in Miss Burney, and always felt certain that whenever she rang her bell, the pen was laid down with regret; and that she thought Miss Burney would feel happier to resume her writing for the public than to continue in a situation that did not appear to suit her, and of which the duties were irksome and uncongenial to her. Poor thing, she bowed out; and not being in good circumstances as to pecuniary matters in her home with her father, Dr. Burney, it was a severe blow."

No doubt Mrs. Papendiek gives this absurd legend in all good faith. It must be remembered that she died before Madame d'Arblay's diaries were published. So probably it was the only version she had

heard; and as she seems to have been totally devoid of literary interests, she was, we may presume, unaware that Miss Burney's "third novel" was not written till some years later. The story is only of value as showing the amount of reliance that is to be placed on "society" gossip, even the most circumstantial. It would also be interesting to know how far Madame Schwellenberg was responsible for this version of the affair.

The only other story we will quote is possibly more authentic; at all events, Mrs. Papendiek had, as will be seen, access to the evidence of one who was a prominent actor in it. Miss Burney does not, we think, allude to it, but it is not inconsistent with what she tells us of the poor king's demeanour during his first attack of insanity. It is here told as follows:—

"A pitiable and painful event occurred on Christmas Day [1788]. The King found out that it was the 25th, and asked why he had not been told that the Archbishop of Canterbury had arrived to administer the Sacrament to him. No particular answer was given, when, upon his becoming impatient, his Majesty was reminded that all these things rested with the doctors, and that they, the pages, were acting solely by their orders. The fever ran high, yet the King appeared calm, and tasted his dinner—but could not eat. Suddenly, in an instant he got under the sofa, saying that as on that day everything had been denied him, he would there converse with his Saviour, and no one could interrupt them. When he was a little calmer, Mr. Papendiek got under to him, having previously given orders to the attendants that the sofa should be lifted straight up from over them. He remained a moment lying with his Majesty, then by pure strength lifted him in his arms, and laid him on his couch, where in a short time he fell asleep."

If all stories are true, the king was less tenderly handled in his later attacks. A singularly touching portrait of him, with his white beard and sightless eyes, "after a scarce engraving by C. Turner," forms the frontispiece to the first volume. In looking at it one partly understands the affection, inexplicable so far as written history is concerned, with which the vast majority of his subjects in his later years regarded him.

It should be mentioned that the editor has occasionally enlivened her grandmother's recollections with extracts from Macaulay, Doran, and others, and has provided an excellent index.

Homer: an Introduction to the Iliad and the Odyssey. By R. C. Jebb. (Glasgow, MacLehose.)

PROF. JEBB has rendered a signal service to the scientific study of Greek literature by the publication of this little book of two hundred pages. So far as we are aware nothing of the same sort has been done of late years even in Germany. The *Vor-schulen* there published have dealt chiefly with the "Homeric question" in the narrower sense, and we do not remember any introduction to the poet which has essayed to impart to a student the necessary elements of information in all the various departments, linguistic, literary, archaeological, and critical, which between them make up the study of "Homerology." Yet such an aim is eminently practical; that it can be successfully achieved, and that in a compact

and readable form, we need no more than the present volume to show.

The four chapters of which the work consists are devoted to "General Characteristics," "The Homeric World," "Homer in Antiquity," and "The Homeric Question," the epic language being dealt with in the appendix. The first chapter deals mainly with the literary aspects of the subject, and is full of the sympathetic and illuminating touches which we never look for in vain from Prof. Jebb's fine sense for all that is best in Greek letters. We must confess our entire agreement with him, for instance, in his defence of the "nobleness," the Homeric turn of thought as well as of speech, which is found at times in the best of our ballads, in spite of Mr. Matthew Arnold's somewhat hard and hasty condemnation of them in the lump: "Early folk-song has its moments of elevation, and in these comes nearer to Homer," even though "its general level is immeasurably lower." Yet more instructive and sympathetic is his comparison of Homer with Scott, to whom even scater justice was dealt by Mr. Arnold than to the balladists.

In the second and third chapters Prof. Jebb naturally gives his readers less of himself, and more of the specialists who have dealt with Homeric antiquities and the critical history of the poems. But we may at least place to his credit the extreme caution he has shown in dealing with theories unproved and unprovable, except by the vehemence with which they are asserted—a remark, by the way, which must not be taken to apply to Helbig, whose admirable work naturally forms the basis for a large part of the archæology in the second chapter. The third traces the history of Homer in antiquity, from the earliest days of the rhapsodists, through classical and Alexandrine times, down to the still extant MSS. and the great commentary of Eustathius. In all this Prof. Jebb shows a really scientific severity in the separation of the known from the supposed; disputable statements are of course to be found in a region where so much is dark, but in spite of these we can wish the student no safer guide.

With chap. iv., "The Homeric Question," Prof. Jebb enters on more thorny ground; and his attitude should be welcomed as a distinct gain to English scholarship. We already knew that he was a "chorizont," but we were hardly prepared for the boldness with which he has joined the ranks of those more advanced critics who believe that both Iliad and Odyssey come from many—or at least several—hands, and that the work of each hand may still be approximately traced and separated. He believes the primary Iliad to have consisted of books i., xi., and xvi.—xxii.; this original story being expanded by additions of various length made at very different times, though books ii.—vii. and xii.—xv. are certainly the earliest of them. Books viii.—ix. form a later group, and with them he classes books xxiii.—xxiv., the last of which he believes to be by the author of ix. The latest of all the strata is formed by book x. and some of the "larger interpolations," e.g., the story of Phoenix in ix. and the "Theomachia" in xxi.

This view is, of course, not entirely original; it pretty closely coincides, indeed,

with several which have been published in the last few years in Germany. But we are not inclined to blame an author because he shows signs of agreement with his fellow scholars; there has been discord enough and to spare in matters Homeric, and every appearance of agreement is cordially to be welcomed. The entire isolation of the English school on this point from their German brethren has, we are convinced, been of no advantage to the cause of Greek letters. Whether the more advanced views be right or wrong, English scholarship can only gain by having the problem fairly posed on this side of the Channel, while we venture to hope that English sobriety of judgment may not be without its effect on the more ardent confidence of German theory-mongers.

While not pretending to criticize in detail the disputable points which in so uncertain a question are bound to present themselves, we will just call attention to one which is of some slight interest as a typical instance of the difficulties with which Homeric studies have to contend. Learners all begin their Greek education with Athens as the centre to which everything is referred; and hence comes a tendency to see Homer in the Attic light of the days of Pericles. To this tendency—to the difficulty of that shift of standpoint needed in order to explain Homer from Homer alone—many misconceptions are due, and it is not surprising that Prof. Jebb should have for once succumbed to temptation. On p. 54 he says: "The Homeric family is subordinate to the higher unity of the 'brotherhood' (*φρατρία*), and this, again, to that of the 'tribe' (*φύλον*, ii. 363)." But of such subordination there is no trace whatever, so far as we are aware, either in *Iliad* or *Odyssey*. The whole idea is purely Attic, as is, indeed, accidentally betrayed by the use of the Attic form *φρατρία* instead of the Homeric *φρήτηρ*. But the *φρήτηρ* itself is mentioned only twice in Homer—once indirectly in the word *ἀφρήτωρ*, and once in the tactical advice of Nestor in ii. 363, *κρίν' ἀνδρας κατὰ φύλα, κατὰ φρήτρας, Ἀγάμεμνον, ὡς φρήτηρ φρήτηρσιν ἀφρήτῃ, φύλα δὲ φύλοις*. Moreover, *φύλον* itself is used in the vaguest sense in Homer, without any connotation of family; it more nearly represents our "nation." On what, then, except Attic reminiscences, can Prof. Jebb base his view of the family? To us one of the most remarkable points about the Homeric polity is the decided contrast between the heroic and the old Attic family relations. In Homer we find no trace of gentle *sacra* or of the domestic worship centred round the hearth; the family, so far as we can see, has no closer bond than it has nowadays—the bond of natural affection between parents and their offspring. This is remarkable in several ways, among others because it is exactly what we should not expect from the Attic compiler who, according to Mr. Paley, "cooked up our Homer between the age of Pericles and the tragic poets." To him Greek antiquity involved these ancient family traditions, and if he had been thrusting in his "false archaisms" it is of this sort of thing that "our Homer" would have been full. As it is, the significant thing is that just the very two passages which have been mentioned as alluding to the *φρήτηρ* belong to those which, as Mr. Jebb we are sure

will admit, may for many reasons be counted among the very latest interpolations, properly so called. They thus form by contrast a curious negative testimony to the real archaism of the bulk of the poems—an archaism which neither an ancient nor a modern student could have deduced from the known facts of later Greek history. We believe that this remark is capable of considerable extension, and that the Homeric world is in many ways more out of the normal course of development which we find in Attica than Prof. Jebb is inclined to admit. But such differences of opinion where all is obscure must needs come; none the less do we heartily commend the handbook before us to the diligent study of all beginners and many "ripe scholars."

Records of Stag-Hunting on Exmoor. By the Hon. John Fortescue. (Chapman & Hall.)

MR. FORTESCUE in the preface to his charming book tells his readers that the source whence his materials are mainly drawn is the record of sport kept from day to day by the late Mr. Bisset, who was Master of the Devon and Somerset Stag-hounds from 1855 to 1881. On the death of Mr. Bisset, his 'Journal of Sport,' consisting of no fewer than thirteen large volumes closely written, came by bequest to Lord Ebrington, the present master; and as many old stag-hunters were anxious that some portion of it should be made public, it was at first suggested that extracts from it should be subjoined to a new edition of Dr. Collyn's once well-known book, 'The Chase of the Wild Red Deer.' This course, however, not being practicable, it was thought best to bring out a new work treating of stag-hunting on Exmoor, to which extracts from Mr. Bisset's records should be appended. The task devolved upon Mr. Fortescue, and ably has he carried it out, though he modestly says that several other persons could have done the work better. We do not know what capabilities these others may have possessed, but those who wished to see stag-hunting on Exmoor fully, fairly, and picturesquely treated could hardly have chosen a better exponent of their views than the author of the handsome book now before us.

The domain of the red deer in Devon and Somerset is first described. Mr. Fortescue leads us from hill to hill, from river to river, from village to village, pointing out the principal strongholds of the red deer; and this description is accompanied by a capital map, which assists the reader to follow the author's descriptions. The deer covers lie all round the skirts of the great tract of moorland and watershed known as Exmoor:—

"The Bray covers at the south-west corner, the Horner covers at the north-east, the Brendon covers at the north-west, the Baile, Exe, and Haddon covers at the south-east..... Small wonder, therefore, if there be many a noble chase from refuge to refuge, from end to end of the moor. Sometimes, of course, the deer run clean away from their wild home over the enclosed country. But it is on the banks of the Baile and Exe, Bray and Lyn, Haddeo and Horner water, that most of the deer first see the light, and it is in their waters that nine-tenths of them die."

In connexion with the last line it may be

pointed out that the effect of water on a distressed deer is extraordinary. The animal will come to a stream or pool with drooping head and lolling tongue, apparently in the last stage of exhaustion, and will leave so refreshed by its bath that it is to all appearance as vigorous and strong as when roused. For this reason, as well as to conceal its scent from the hounds, a hunted deer always makes for water. When closely pursued it will often follow for miles the course of a stream. It is not strange, therefore, that deer, when run to a "stand-still," are usually killed standing in water.

Mr. Fortescue supplies a clear and trustworthy account of the stag-hounds of Exmoor from their earliest days. It appears that Hugh Pollard, who in Queen Elizabeth's time was ranger of the royal forest of Exmoor, is the first person who is recorded as having kept a pack of stag-hounds at Simon's Bath in that district. His successors in the office of ranger continued to maintain the hounds till the end of the seventeenth century, when a certain Mr. Walter, of Stevenstone, was in command. Mr. Walter was followed by Lord Orford, and he in turn by Mr. Dyke. From Mr. Dyke the pack passed to his kinsman, the first Sir Thomas Acland, who hunted the country in princely style down to the year 1770, when he was succeeded by his son, the second Sir Thomas, traditions regarding whom are, it seems, still current in the neighbourhood of Exmoor.

The following curious letter, under date September 4th, 1759, is given by Mr. Fortescue as a record of sport during the mastership of the first Sir Thomas Acland. The writer was a park-keeper and the recipient a barber well known for his skill in the field as well as in the shop. The letter itself was found by a lawyer at the bottom of a box of wigs. It is well worth reproduction here, and runs as follows:—

"Sir,—I am ordered by my master, Courtenay Walrond, Esq., to trouble you with this letter, that you may have the pleasure of hearing of one of the finest stag-hunts that ever happened in this kingdom. About one o'clock Monday morning, my master, with his brother and his steward, Mr. Brutton, set out from Bradfield, bravely mounted, attended by several servants which had horses. About ten o'clock they got to the woods, and soon after roused a stag at the head of the Ironmill Water, where he took to Stuckeridge Wood and crossed the river Exe, from thence to Exe Cleeve, and after running over Exmoor Forest, on the whole more than seventy miles, he was killed near Lowry Gate; when he appeared to be about ten years old, his brow bay and tree angles having all his rights, and seven on one top and five on the other, and was to one inch fourteen hands high. This noble chase being ended, my master, his brother, and Mr. Brutton, with about twenty gentlemen more, waited on Sir Thomas Acland at Pixton, where each of them drank the health of the stag in a full quart glass of claret placed in the stag's mouth, and, after drinking several proper healths, they went in good order to their respective beds at two o'clock, and dined with Sir Thomas next day on a haunch of this noble creature and about fifty dishes of the greatest rarities, among which were, with several others, black grouse. Master, his brother, and Mr. Brutton rode extremely bold, and were in at the death of the stag. They set out for Bradfield to-morrow evening, and as Sir Thomas has given master one haunch which weighs thirty-six pounds and a quarter, he desires you will dine

with him on Thursday at Bradfield. I must now conclude, Sir Thomas having given notice of another stag, equally good as this I have described, in Broukeridge Wood, for which place the gentlemen are now setting out, and I am, Sir, your most obedient humble servant,

"J. RICH,
"Park-Keeper to Courtenay Walrond, Esq."

The above is truly a stupendous performance, and our author seems a little inclined to question its truth. But it must be remembered that hounds in those days were heavier and slower, and, not hunting so fast as they do now, did not exhaust themselves or the deer so rapidly.

In 1775 the mastership of the Stag-hounds passed from the Aclands to another old Devon family, the Bassetts. In 1802 the pack was kept by the first Lord Fortescue for a season, after which it was supported by subscription under Mr. Worth until 1810, and so on, with varying owners, till 1855, at which date Mr. Bisset took the dogs in hand and continued to be master till 1881, when Lord Ebrington succeeded him. There is a great deal in these pages about Mr. Bisset, whose popularity as a master and true gentleman is proverbial round Exmoor, and is likely to endure long after many who are now celebrated in more important spheres of life are forgotten.

Mr. Fortescue having given a description of this famous hunt, its men, its horses, its hounds, and its deer from ancient to recent times, proceeds to explain what may be termed the natural history of the wild red deer of Exmoor, stag, hind, and calf. Nor is this the least interesting part of his treatise. To the actual chase of the stag and hind two well-written chapters are devoted. The reader is told how to find, how to ride after, and, finally, how to kill a red deer. These chapters, it may be added, are interspersed with anecdotes and experiences of considerable interest.

Mr. Fortescue concludes his treatise with over a hundred pages devoted to accounts of sport with the Exmoor stag-hounds, chiefly taken from the carefully kept diaries of Mr. Bisset and Lord Ebrington. The diaries of the first-named gentleman form a capital record of all the best runs between 1855 and 1881—runs which will now be regarded as historical, and will also be easy of reference to all interested in the Exmoor hunt. We find, too, some notes—we wish they were longer—of famous sport in days as far back as 1815.

We read with amazement some of the accounts of sport shown by Mr. Bisset. A chase of from twenty to thirty miles or more, and of from three to four hours' duration, seems to be nothing unusual on Exmoor. Fox-hunters will peruse with surprise such an entry as this, "Killed after three hours without a check." Fox-hunting consists chiefly of riding; a rabbit would answer the purpose of a fox, provided it could run long enough and fast enough, for in the object of pursuit itself fox-hunters can have little or no interest. With a stag the chase is quite different—much more exhilarating and exciting. There is no doubt that a gallop after a stag is becoming a faster and perhaps a more exciting affair yearly; for, as in fox-hunting, the pack is bred more and more from the head or leading hounds as years go

by. Still, stag-hunting is not yet the racing work that fox-hunting has lately become (with an absence very often of real hunting) to the disgust of many old-fashioned fox-hunters. Both fox and stag hounds as packs hunt less by scent now than they did even a score years ago, and the leading hounds are more and more trusted to take up the line, and, as leaders to the rest of the pack, to do all the running.

Some of the illustrations in Mr. Fortescue's book are beautifully done; and though in several instances the sketches have no title, they scarcely need a written description, so true and suggestive are they.

We may cordially recommend this book from the first page to the last, and we have no doubt that to the members and friends of the Exmoor hunt it will be of absorbing interest.

NOVELS OF THE WEEK.

An Enthusiast. By Caroline Fothergill. 3 vols. (Ward & Downey.)

The Rival Queens: a Story of the Modern Stage. By John Coleman. 3 vols. (Remington & Co.)

The Old House at Sandwich. By Joseph Hatton. 2 vols. (Sampson Low & Co.)

The Maid o' the Mill. By Mrs. Compton Reade. 2 vols. (Chapman & Hall.)

Benedictus. By the Author of 'Estelle.' 2 vols. (Bell & Sons.)

Le Châtiment. Par Louis Énault. (Paris, Hachette & Co.)

MISS CAROLINE FOTHERGILL tells very well the story of an original and rather fascinating heroine, who has a secret that even when revealed leaves a mystery unexplained. A young man on a visit to his sweetheart meets the heroine at the same house, and transfers his affection to her. Enraged at her contempt for him and aided by chance, he discovers her secret—that she is married and separated from her husband. She admits the fact, and, while wishing that the secret shall be kept, refuses to answer several of the young man's questions. He is a most unamiable person, and makes it his object in life to discover all the rest, to hold the heroine in his power, and bide his time. The story then goes into a new channel, and the end of this episode is that the heroine marries a second time. The inner mystery is admirably kept up, and the ultimate explanation has the advantage of being quite simple and not involving any piece of novelists' law. A small mistake may be pointed out. The unamiable young man says on one occasion when he is threatening the heroine: "I have been to Haygarth again and brought away this time, not a mere copy of your marriage lines, but the document itself." This would be unnecessary, as a certified copy of the marriage register would be the proper evidence, and the "document itself" could only have been obtained by stealing the book. The interest of the story is well centred in the heroine. Its chief defect lies in the not very adequately shown motive of the unamiable young man. The author's descriptions of hill scenery and of society in a large Northern town, possibly Manchester, satisfactorily embellish and enliven the story.

Mr. Coleman is a rattling story-teller, and he does not suffer his mood to be

depressed by any fastidious balancing over phrases and words, or even by too much hesitation in matters of artistic taste or propriety. For instance, he introduces an impossibly vulgar London alderman, and guests at his table who ask for "another half pound" of salmon and "another crown's worth" of wine; he talks of unfortunate ballet-girls as "skinny, scraggy creatures, immature green goslings, mere abortions of nature, loathsome to behold"; he writes of "waistrels," "chokey," "poor d—," "the P—and P—s," "be blanked," and the like; he describes one of the most promising young actors in the country, in prison for debt, as being "beaten and bludgeoned into senselessness, and flung into the Black Hole"; he makes various broken-down officers and others take to the stage, and credits them with successes for which many a well-trained actor would give his little finger. But, wild and improbable as much of the story is, the reader will understand that it might have been far less readable if it had been pruned and cut down. The charges brought by Mr. Coleman against the law relating to imprisonment for debt are sufficiently serious to demand attention from any one whom they may concern.

There is a strong family likeness among the children of Mr. Hatton's pen, and, though he has altered his method of telling his story, in 'The Old House at Sandwich' he makes use of the same characters, with but slight variations, that have already served him in 'Cruel London' and 'Clytie.' There is the villain of a pronounced type, the unhappy woman who is his victim, and the young man who amasses a large fortune in America and comes home with a mission of vengeance, that is, to entrap the villain and kill him with slow tortures. The main idea of the tale is decidedly improbable, for it is hardly conceivable that a child of eight should register a vow of vengeance, and in spite of his bringing-up nurse his hatred for twenty years until it has been satisfied. The characters are rather unreal, and savour more of the stage than of actual life. Lovers of sensational writing will doubtless find plenty of sensation here, but of a somewhat melodramatic kind. Melodrama is an excellent thing in its own place; but its place in the pages of a novel is questionable, for descriptions and "local colouring" form but a poor substitute for the footlights and other accessories of the theatre.

Except for some sympathetic, though rather diffuse descriptions of the charms of English sylvan scenery, Mrs. Compton Reade's novel is singularly disagreeable. Her text is taken, consciously or unconsciously, from a well-known passage in Balzac, which she has set forth as follows:—

"It is precisely this inability to grasp the salient features of men's characters that renders girls so easy to gull. There is not a man living who would inspire passion for an hour if the woman who now loves him to idolatry could see into his mind: could, better or worse still, be the invisible witness of his daily life, his private pleasures."

On this text Mrs. Reade has dilated with vigour. The principal male character, Mr. Valletort Fynes, a gentleman with "a dark, deep-cut, handsome face" and "extreme

tenderness and exquisite gentleness" of manner, but who is at the same time "saturated with the foulest dregs of impurity," is inspired, after meeting the heroine, Floda Ryprose, two or three times, with a "cruel bestial longing to bruise her delicate soul, smirch and defile her pure mind; to, in short, glut his passion and make her vile." The nauseous familiarity of this gentleman's address is quite in keeping with this description, and there are a good many passages in 'The Maid o' the Mill' which we could well wish had not been written by a lady. Mrs. Reade is animated by a feeling towards clergymen, particularly those of the Established Church, which is nothing short of virulent. If Vallettort Fynes is a cold-blooded libertine, the Rev. Sebastian Glasspool is a perfect satyr. "Beneath his stole and surplice, like many other of his kind, the Rev. Sebastian carries the heart of a sensualist and a brigand. He takes it with him to what he calls 'the altar,' the death-bed, the open grave. He loves women and he loves wine. His trade is to love God." And again we are bound to admit that all we learn in these pages of the Rev. Sebastian bears out this picture. He is generally alluded to under the playful *sobriquet* of Baal, as Floda or Fleddie—such is her detestable pet name—who was "rather given to light satire, had nicknamed this stanch foe to Rome." If it were not that so much space is devoted to the discussion of unsavoury topics, Mrs. Compton Reade would prove a diverting companion by virtue of her frequent solecisms. She uses the word "arride" more than once in the sense of "vex," employs the expression to "cleave hold," and alludes to "Amor Victrix." Her grammar is curiously slipshod, as the sentence "retorted her of Paphos" will suffice to indicate; and the criticism of Keats put into the mouth of Mr. Fynes, that he found him trifling, wanting in fire and intimate knowledge of passion, is a good pendant to the historic remark of a young Irish lady that she found Wordsworth "too flippant." There are many other points about the work which combine to heighten the displeasing effect of the whole, amongst which may be noticed a parade of accuracy in regard to musical terminology, and an uncharitable exaggeration of the worst features of life in a small provincial town. These are hard words, but no unprejudiced reader is likely to deny their fairness.

'Benedictus,' by the author of 'Estelle,' will prove attractive to all readers in love with noble thought and graceful fancy. Some acquaintance with 'Estelle' is taken for granted, and it is rather a pity to attack the one without first mastering the other. All the same 'Benedictus' is not a mere sequel; it has its own separate existence, and may be read with pleasure for itself, for people as good in their way as Estelle Höfer, the twins, and the eccentric M. Bequer are worth knowing in any stage of development. They are of the kind who master the reader's attention till insensibly he interests himself in all their affairs, listens to their talk, and even takes to guessing their thoughts. Seemingly unremarkable and seldom overstrained as they are, they gradually become entertaining and sympathetic enough to make parting a regret.

'Estelle' showed that the writer possesses a thorough knowledge of Judaism, as it pursues its unchanged and solitary existence. Its ceremonies and customs, its inner life of thought and feeling, the religious and patriotic fervour that distinguishes it, are to her familiar. She has, besides, a quick perception of various delicate gradations and contrasts in character, quite independent of race or religion, and these she handles very lightly and happily indeed. The aspirations and emotions of the "young mind," for instance, are much better understood by her than by many who profess to study and to write for nothing else. With such qualities as these, and more besides, it is a pity that her style should be occasionally indirect and inexpressive; for it is often the vehicle of thoughts that have a peculiarly tender grace, and a pathetic charm that is all their own. The heroine, Thyra, is less successful than was to be expected, yet she is treated with both nature and spirit. Estelle in her union of feminine softness with nobility and strength of character is touching and excellent. The twins, in a different way, are even better. Ruth in particular is in some ways so startlingly like a real young person (though there is nothing the least strange or abnormal about her), that any ordinary girl will confess (to herself, at least) to have felt like her on more than one occasion.

'Le Châtiment' is written in a more excellent style than most of M. Louis Énault's books, and is readable enough. It is a sensational novel passing in an impossible world, peopled with men and women of high birth, all either very good or very bad, who behave otherwise than they would in fact. Still, if the conventions of the sensation novel are accepted, it is an interesting story.

OUR LIBRARY TABLE.

MR. T. H. HOLDING rightly calls his *Watery Wanderings 'mid Western Lochs* (Marlborough & Co.) a practical cruise. It was undertaken by four overworked men in search of a holiday combining amusement, exercise, and the enjoyment of health. This the crew certainly enjoy on the western shores of Scotland, and their adventures in rough and smooth water, the incidents of camping out on lonely islands and rough shores, are brightly and picturesquely told. The illustrations are good in their way, as depicting the travels and experiences of the canoeists. The one at p. 135 of shooting a rapid under a bridge at Dumbarton makes a landsman wish the canoe and its occupant well out of the turbulent water, as he, indeed, soon is, we are glad to discover from the narration of the performance here sketched. The little book contains many useful hints and directions connected with the popular amusement of canoeing.

THE *Literary History of Glasgow* (Glasgow, Morison), by W. J. Duncan, is a *verbatim et literatim* reprint of a Maitland Club book issued in 1831, and mainly devoted to an account of the Foulis Press. Of no great intrinsic worth when first it was published, the original work has yet become valuable owing to its rarity. The reprint so closely resembles an original, bearing as it does the date 1831 on both back and title-page, and reproducing the list of club members, that it might almost mislead an unwary book-hunter. The index, however, is followed by an appendix of ten pages, seven of them copied from M'Ure and Mason.

MR. H. M. BAIRD has written, and MESSRS. Kegan Paul, Trench & Co. publish, two volumes

on *The Huguenots and Henry of Navarre*. The history of the Huguenots from the accession of Henry III. to the death of Henry IV. is a most interesting subject, and the historical apparatus which Prof. Baird (who has already treated the preceding period) has collected for dealing with it as well as the manner in which he has used that apparatus do no discredit to the rising American school of historians save in one great and one lesser point. The greater point is that Mr. Baird is a professed and almost a violent partisan. To him it is a settled thing beforehand that the Huguenots as a party were always right and the Catholics always wrong. The *politiques* as a party make little figure in his pages; but we should imagine (partly from his comparative silence about them) that he dislikes them rather more than the veriest hotheads of the League. He seems to pooh-pooh the position—which, nevertheless, is at the very least a strongly defensible one—that it was absolutely impossible for Henry of Navarre to bring peace to the kingdom as long as he adhered to the Church of the minority. To say that he disguises the moral shortcomings of the Huguenots and their leaders would not be true; for he is an honest man and as scrupulously fair as his prejudices will let him be. But it is difficult to avoid thinking that if Agrippa d'Aubigné had happened to be a Catholic and had treated the exploits of Huguenots like Des Adrets, Merle, and others, and the private conduct of the *vert galant* himself, in the same style as that in which the author of the 'Histoire Universelle' and the 'Tragiques' actually handles the vices of the other side; and if any partisan of the Catholics had followed D'Aubigné as implicitly in that case as Mr. Baird now follows him, Mr. Baird's historic conscience would have been greatly scandalized. It has been maintained, of course, and it is maintainable, that when a writer's bias is open and honest it does more good than harm, inasmuch as it urges the writer himself on to make the best of his case, while its obviousness puts the reader on his guard. If this be so, Mr. Baird's book is a very valuable one indeed, for he is the most thoroughgoing and at the same time the least intentionally unfair advocate that we have recently met. His second and minor fault is that, with the most careful overhauling of historical literature proper, he seems a little to overlook sources which would not be classed in the catalogue of a library as historical, but which are yet far more valuable to the historian than so-called histories, which are often second-hand compilations. He passes over the 'Satire Menippée' and its wonderful politico-historical pictures with a bare mention and an excuse as to its being beyond his subject; yet we would undertake to point out pages by the score which are much more strictly digressive than an analysis of the 'Satire' would have been. Can it be that the book is too *politique* for him—that the apostasy, as he would call it, of more than one of the contributors, and the distinctly Catholic, though Liberal-Catholic tone of much of it, shock him? Again—and here no such explanation occurs—he supports his reference to the usual theory of the influences which worked on Jacques Clément only by the citation of De Thou's cautious "Ils ajoutentce que je ne puis croire.....à moins que," and so forth. Now De Thou (we do not, by the way, quite know why Prof. Baird always quotes the unauthoritative French translation of De Thou instead of the Latin original) was a great historian. But it would surely have been worth while for a modern writer, lavish, and very properly lavish, of foot-note authorities as Mr. Baird is, to cite what actually was said at the time, such as the ferocious and vigorous 'Prosa Cleri Parisiensis ad Ducem de Mena,' given by M. de Montaiglon in the second volume of the 'Anciennes Poésies Françaises,' and the 'Lettre d'un Gentilhomme Français à Dame Jacqueline Clément' (Madame de Montpensier), printed by Fournier in the tenth

volume of the "Variétés Historiques et Littéraires." Still, after making allowance for *parti pris* and for some little lack of extended inquiry, the book is valuable, giving a connected history of facts which are often merged in the general chronicles. We have hinted that we cannot agree with Mr. Baird in scouting almost without discussion the theory that the adoption of a form of religion, which after all differed from his previous form in not a single point mentioned in any one of the three Christian creeds, was a duty imposed upon the king by patriotism quite as much as a means of gratifying ambitious desires. We may also point out that in representing the Huguenots as fighting chiefly for liberty of conscience he slurs over (unconsciously no doubt) the fact that their notion of liberty was pretty much limited to liberty for themselves to do what they liked; and that he seems to give a dangerous countenance to the theory that they were justified in giving to or withholding from the king their assistance against foreign foes accordingly as the king granted or did not grant their demands. But these things follow from Mr. Baird's fundamental theory of the rightness of the Huguenots and the wrongness of the Catholics, and, as has been said, that theory is exhibited so openly that no moderately intelligent reader can be deceived by the expressions of opinion issuing from it. As to points of fact Mr. Baird is rarely an unsafe guide, and almost always a judicious and useful collector and arranger.

MR. ANDERSON, of the Belfast Library, has issued a useful catalogue of *Early Belfast Printed Books*. Printing began at Belfast apparently as late as 1694, and characteristically the first books produced were 'The Covenant' and 'The Shorter Catechism.' For several years sermons were the main staple of the Belfast printers. A careful note on Blow's Bible of 1751, which is a bit of a bibliographical puzzle that interested Mr. Bradshaw when Mr. Anderson called his attention to it, is added. A great deal may be done for bibliography by those who, like Mr. Anderson, study the works of local presses.

We have on our table a number of booksellers' catalogues. Mr. Quaritch, who is always active in the matter of cataloguing, has sent us two, one of them a continuation of his interesting catalogue of early printed books, the part dealing with Italy; another of books belonging to libraries recently dispersed. Messrs. Robson & Kerslake send us part iii. of their attractive catalogue, which we have previously noticed. There is also much that is of value in Messrs. Sotheran's catalogue and in that of Messrs. Rimell. Messrs. Fawn, of Bristol; Mr. Lupton, of Burnley; and Mr. Murray, of Derby, have all of them some things worth looking at.

We have on our table *History of the Land Question in the United States*, by S. Sato (Baltimore, U.S., Murray).—*The Origin of Mountain Ranges*, by T. M. Reade (Taylor & Francis).—*Journal and Proceedings of the Royal Society of New South Wales for 1887*, Vol. XIX., edited by A. Liversidge (Trübner).—*Report on Canadian Archives, 1885*, by D. Brymner (Ottawa, Maclean).—*Reposé Work for Amateurs*, by L. L. Haslope (Gill).—*Examples of Machine Construction and Drawing*, Books I. and II., by T. Jones (Heywood).—*Technical Reporting*, by T. A. Reed (F. Pitman).—*Church Embroidery* (Gill).—*Chinese Porcelain before the Present Dynasty*, by S. W. Bushell, M.D. (Peking, Pei-tang Press).—*On the Conversion of Heat into Work*, by W. Anderson (Whittaker & Co.).—*The Greyhound*, by H. Dalziel (Gill).—*British Dogs*, Part I., by H. Dalziel (Gill).—*The Study and Practice of Medicine by Women*, by E. A. Huntley (Lewes, Farncombe).—*The Anatomy of Negation*, by E. Saltus (Williams & Norgate).—*A Comical Lover, and other Stories*, by E. R. Chapman (Fisher Unwin).—*Hood's Comic Annual, 1887* ('Fun' Office).—*Chuckles from a Cheery Corner*, by U. Little (Glasgow, MacLaren).—

Worth his Weight in Gold (Ward & Lock).—*On a Winter's Night*, by Sir Gilbert Campbell, Bart. (Ward & Lock).—*The Casting Away of Mrs. Lecks and Mrs. Alekhine*, by F. R. Stockton (Low).—*The Good Hermione*, by Aunt Belinda (Maxwell).—*Uncle Edmund's Fairy Tales*, by E. B. Jones (L.S.).—*The Dragon, Image, and Demon*, by the Rev. H. C. Du Bose (Partridge).—*Thoughts of a Lifetime*, by F. A. White (Sonnenschein).—*Perseverance Island*, by D. Frazar (Blackie).—*Fantasias*, by Mrs. M. Cockle (Kegan Paul).—*Parodies*, Vol. III., collected by W. Hamilton (Reeves & Turner).—*An Introduction to the Study of Robert Browning's Poetry*, by H. Corson, LL.D. (Boston, U.S., Heath).—*The Monthly Interpreter*, Vol. IV., edited by the Rev. J. S. Exell (Kegan Paul).—*The Christian Platonists of Alexandria*, by C. Bigg, D.D. (Oxford, Clarendon Press).—*The Brotherhood of Rest*, by E. W. (Reading, Langley).—*Twenty Sermons*, by P. Brooks (Macmillan).—*The Miraculous Element in the Gospels*, by A. B. Bruce, D.D. (Hodder & Stoughton).

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
Delitzsch's (F.) Biblical Commentary on the Psalms, trans. by Rev. D. Eston, Vol. 1, 8vo, 7/6 cl.
Dover's (T. B.) The Hidden Word, Thirty Devotional Studies of the Parables of our Lord, 8vo, 5/ cl.
Samuel's (R.) Seven the Sacred Number, cr. 8vo, 10/6 cl.
Wilkins's (W. J.) Modern Hinduism, 8vo, 16/ cl.
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Pollock's (F.) The Law of Torts, 8vo, 21/ cl.
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Pierce's (J.) Stanzas and Sonnets, 12mo, 5/ cl.
Philosophy.
Cook's (L. S.) Geometrical Psychology, 8vo, 7/6 cl.
History and Biography.
Historic Towns: Exeter, by E. A. Freeman, 12mo, 3/6 cl.
Moberly's (Rev. C. E.) The Early Tudors, Henry VII. and VIII., 18mo, 2/6 cl.
Taylor's (J.) Great Historic Families of Scotland, 2 vols. 45/ cl.
Geography and Travel.
Barry's (W.) Venezuela, a Visit to the Gold Mines of Guyana, &c., in 1886, cr. 8vo, 6/ cl.
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Matthey's (A.) The Virgin Widow, cr. 8vo, 2/6 cl.
Morton's (J. C.) Labour on the Farm, cr. 8vo, 2/6 cl. (Handbook of the Farm Series.)
Murray's (E. C. G.) Jills, and other Social Photographs, 5/ cl.
Nesbitt's (E.) The Lily and the Cross, 4to, 2/6 cl.
Phillips's (F. C.) A Lucky Young Woman, cr. 8vo, 6/ cl.
Phillips's (F. C.) The Dean and his Daughter, 3 vols. 31/6 cl.
Reade's (Mrs. C.) The Maid of the Mill, 2 vols. cr. 8vo, 21/ cl.
Robinson's (F. W.) Lazarus in London, cr. 8vo, 5/ cl.
Rosetty Ends, or the Chronicle of a Country Cobbler, by Author of 'She Noddit to Me,' 12mo, 2/ cl.
Shaw's (G. B.) An Unsocial Socialist, cr. 8vo, 6/ cl.
Smith's (H. L.) Economic Aspects of State Socialism, 3/6 cl.
Spender's (E.) Until the Day Breaks, 12mo, 2/6 cl.
Tristram's (W. O.) Comedies from a Country Side, cr. 8vo, 3/6 cl.
Whims and Fantasies, by Emeritus, 12mo, 3/6 cl.

FOREIGN.

- Fine Art and Archaeology.*
Ephrussi (C.): Paul Baudry, sa Vie et son Œuvre, 30fr.
Jouin (H.): Maitres Contemporains, 3fr. 50.
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History and Biography.
Büdingen (M.): Der Patriarchat in den Letzten Jahrzehnten der Republik, 2m. 40.
Burchard-Biedermann (T.): Helvetien unter den Römern, 1m. 35.
Chantelauze (R.): Portraits Historiques, 3fr. 50.
Humbert (F.): Les Finances chez les Romains, 18fr.
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Janssen (J.): Geschichte d. Deutschen Volkes seit dem Ausgang d. Mittelalters, Vol. 3, 1m.
Klopp (G.): Der Fall d. Hauses Stuart, Vol. 13, 15m.
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Bachmann (J.): Secundi Philosophi Vita ac Sententiae, 1m. 20.

- Brady (J. E.): Die Lautveränderungen der Neugriechischen Volkssprache, 1m. 50.
Bruns (I.): Alexandri Aphrodisiensis Scripta Minora, 9m.
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Eichler (O.): De Responione Euripidea Particula I., 1m. 50.
Franke (K.): De Nominum Proprium Epithetis Homericis, 1m.
Gemoll (A.): Die Scriptores Historiae Augustae, 0m. 80.
Hübshmann (H.): Etymologie u. Lautlehre der Osetischen Sprache, 4m.
Kanter (H.): Platos Anschauungen üb. Gymnastik, 1m.
Lamparter (G.): Noch Einmal zu Platon Phädon 62 A., 0m. 75.
Reuter (A.): Quintiliani Liber de Causis Corruptae Eloquutionis, 2m.
Weise (F.): Quaestiones Catonianarum Capita V., 3m. 60.
Science.
Boitel (A.): Herbage et Prairies Naturelles, 8fr.
Dimmer (F.): Der Augenspiegel, 5fr.
General Literature.
Gréville (H.): Frankley, 3fr. 50.
Maupassant (G. de): Mont-Orliol, 3fr. 50.
Monteil (E.): La Grande Babylone, 3fr. 50.

NOTES AND QUERIES FOR A BIBLIOGRAPHY OF THE WORKS OF W. MAKEPEACE THACKERAY.

III.

THE actual facts as to Thackeray's connexion with the *Constitutional* are almost, if not quite unknown, and are, at all events, unrecorded. His associations with the *National Standard* and the *Constitutional* have often been confused the one with the other, and it has been supposed that his financial ruin was caused by the former, whereas it is clear enough that it was the attempt to rival the old-established daily papers with the *Constitutional* that impoverished the youthful Thackeray, and consequently enriched our literature with some of its brightest ornaments. The heavy expenditure involved in the production of a journal such as the *Constitutional* may be imagined from the following estimate of the profits expected from its publication:—

No. 2.

State of Receipts and Disbursements with 1,000 add:—

Dr.		Cy.
Weekly expenses=	180 £9,380	Profit on 1,550... £2,024 16 0
Stamps on advtms increased 1/3.....	1,800	Profit on advtms increased 1/3..... 9,000 0 0
	£11,180	Profit on <i>Ships Gazette</i> 450 0 0

Estimated position of the paper on the expected increase: 2,314l. 16s. +52=444l. weekly profit.

The only copy of the *Constitutional* to which we have had access is that in the Newspaper Room at the British Museum, and even this is slightly imperfect. We have, however, carefully studied its pages, and here record the result of our investigations, prefacing our remarks with the statement that the facts as to the institution and progress of the journal are taken from its own advertisement columns, and may be relied upon as correct.

In the year 1836 Thackeray's stepfather, Major Carmichael Smyth, became chairman of a company called "The Metropolitan Newspaper Company." The capital of this company was 60,000l., in six thousand shares of 10l. each. The first meeting was held on the 1st of August, 1836, when Major Carmichael Smyth presided, and at this and subsequent meetings it was resolved to acquire the *Public Ledger*, and, taking advantage of the lowering of the newspaper stamp duty, to endeavour to transform that journal and to turn it into a political newspaper of importance. Accordingly on Thursday, the 15th of September, 1836, appeared No. 1 of the *Constitutional* [and *Public Ledger*], which by its failure was destined to convert Thackeray from a man of fortune and dilettante writer for newspapers and magazines into an actual professional man of letters, and thus into one of the greatest writers of this century.

The price of this journal was 4½d. Thackeray was, from the first, its Paris correspondent. Those were stirring times in France. Thackeray seems to have thrown much energy into his work, and the importance of his letters, and of the position and type allotted to them, increased as time went on.

We have taken considerable pains to make a complete list of Thackeray's contributions to the *Constitutional* so far as they can be identified. There is no difficulty in identifying his letters from Paris, as it is well known that Thackeray was the Paris correspondent of the journal, and that he signed his letters "T. T.," a signature used also by him at other times and in other papers. It is not, however, in itself a pleasant task to look through number after number of an unwieldy daily journal in search of these letters, which appeared at irregular intervals, and it may well be that the following list may not be absolutely complete. We give the dates in tabular form for convenience of reference:—

1. September 27th, 1836.	23. December 19th, 1836.
2. September 29th.	24. December 20th.
3. October 5th.	25. December 22nd.
4. October 8th.	26. December 23rd.
5. October 11th.	27. December 26th.
6. October 13th.	28. December 31st.
7. October 14th.	29. January 2nd, 1837.
8. October 18th.	30. January 4th.
9. October 21st.	31. January 6th.
10. October 22nd.	32. January 7th.
11. October 29th.	33. January 10th.
12. October 31st.	34. January 13th.
13. November 5th.	35. January 14th.
14. November 9th.	36. January 18th.
15. November 14th.	37. January 19th.
16. November 16th.	38. January 21st.
17. November 18th.	39. January 24th.
18. November 22nd.	40. January 28th.
19. November 26th.	41. January 31st.
20. December 1st.	42. February 3rd.
21. December 8th.	43. February 8th.
22. December 14th.	44. February 18th.

Here the Paris correspondence from "T. T." comes to an end, and there seems to be little room for doubt that Thackeray, as one of the principal supporters of the paper, both with money and brains, had been summoned to London to consider how long the owners should continue to issue the journal, and also some contemplated changes in its form.

In February, 1837, editorial announcements were made that the *Constitutional* would "be enlarged on the 1st of March to a size exceeding that of any other daily journal." And on March 1st it duly appeared with an additional column, making seven columns in all, on each of its four pages.

From this time one observes, on glancing through the paper, a great increase in the number of the reviews and literary and art notes, and it seems probable that Thackeray was then working regularly for the paper, and making use of the experience gained by him in the conduct of the *National Standard*. These are, however, mere speculations, and it only remains to tell in a few words the story of the remaining days of the ill-fated *Constitutional*. In March, 1837, ominous announcements are made to the shareholders of a further call of 1l. per share, making a total of 7l. per share paid up.

On the 10th of May, 1837, appeared a notice of an adjourned meeting of the shareholders of the Metropolitan Newspaper Company to be held on the 13th of May. The result of this meeting may be seen in the reduction of the size of each page of the paper to the original six columns, which took place on the 5th of June, the price remaining fivepence.

On the 22nd of June the *Constitutional* appeared in mourning for the death of the king, and in anticipation, perhaps, of its own expected dissolution. Indeed, on the 1st of July it appeared for the last time with a farewell address, which, it has been suggested, may have been written by Thackeray himself, the last words of which, it is interesting, especially in this Jubilee year, to note, were: "Our best [last] wishes may be comprised in two cordial ones: To the young Queen, a long reign and a merry one; to the people, the Franchise, with Lord Durham for a minister."

Thus ended the *Constitutional*, which is entitled to be gratefully remembered as having probably been the immediate means of trans-

forming William Makepeace Thackeray from an amateur in literary and artistic work into an earnest professional author, whose works rank, and will continue to rank, as second to none of the great literary products of the reign then just beginning, and now nearing the completion of its fiftieth year.

That the *Constitutional* was by no means a contemptible, though an unsuccessful journal, and that Thackeray had no reason to be ashamed of his connexion with it, may be gathered from the fact that its supporters included such men as George Evans, William Ewart, George Grote, Joseph Hume, William Molesworth, John Arthur Roebuck, Edmond Beales, and many other noted Liberals and Reformers. Its *raison d'être* may be said to have been advocacy of the ballot.

LONDONIUM.

February 7, 1887.

MR. WHEATLEY is hard to please. That gentleman applied for information "as to the cause of the adoption of the plural in Latin." It now appears that this inquiry was intended to exclude the classical tongue, and is limited to what is called mediæval, monkish, or late Latin. This being the case, it is quite possible that the usage referred to may be faulty.

In some of the alleged instances I would suggest that the plural form may be taken as meaning the people of one London, not two Londons with people—that is to say, the Londoners; *ex. gr.*, "Maiores Londoniis." I do not defend the Latin, but that may be the meaning, conveying the idea of an autonomous city with plenty of home rule. Just thus we write King of the French or Rex Anglorum; so, again, "civitas Londinaria." As to a genuine plural form, take Calais, which is a double town, viz., Calais ville and St. Pierre les Calais. Does this admit of a *double entendre*?

As bearing on the subject, I think Ptolemy has been misrepresented. That ancient geographer does not place London topographically in Kent; he states that the Cantii were in the east, and occupied certain towns, meaning London, Canterbury, Richborough. London north of the Thames may then have been occupied by Cantii.

A. H.

32, St. George's Square, S.W., Jan. 29, 1887.

BEFORE accepting a local theory from Mr. A. Hastings White for the case brought forward by Mr. Wheatley, it may be well to see if there are other cases of ancient town names in plural. Such examples were pointed out by me in the *Journal of the Palestine Exploration Fund* (New Series, iv. 193, &c.), in Hebrew for Canaanite forms, and in Greek and Latin for Western forms. The following plurals correspond:—

Akrabim	Akraiphai	Kekropai.
Betonim	Bithenæ	Potniai.
Zaanin	Alzanai.	
Gebim	Gabii.	
Bochim	Bage.	

A name found in a plural form in one region is not, however, frequently found in a plural form in others, but the number of plural forms is, on the whole, considerable. It is open to suggestion that the plural was the earlier form, and was not adopted generally by Semites or Indo-Europeans in transliteration.

The plurals in *-im* and *-ai* are to be regarded as foreign to the original language of the town name.

The type LDN of Londinium is not very frequent in town nomenclature, but to it are to be assimilated Alunton, Olunthos, and Leontini; and for the corresponding Lindum are to be added Lindus and Alinda. Under the type LDN there are other examples, and among them a plural, Tellense in Latium.

The theory formerly given by me for the plural forms, although tempting at that time, is not sufficient, and the cause is most probably

to be found in the exogamous relations of the prehistoric epoch and at present. These were well illustrated at the late meeting of the Anthropological Institute in the paper on Angami Nagas villages by Dr. G. Watt.

The question put before us by Mr. Wheatley may in its solution throw light on that of the older Turanian populations of Britain, which has long occupied anthropologists.

HYDE CLARKE.

A ROUMANIAN HEBREW DOCUMENT.

HEBREW documents on the history of the Jews in Roumania are not numerous. Dr. E. Schwarzfeld communicated to No. 25 of the *Revue des Études Juives* two documents concerning the congregation of Niamtz, of comparatively late dates, 1710 and 1776, and stated that some other documents are to be found in the *Pinkesim* (מִנְחָסִים, memorials of congregations) of Berlad, Botosani, Piatra, Focani, Niamtz (the last having been destroyed by fire in 1848), but all of recent dates. He has now submitted to me a *meguillah* (scroll) in Hebrew, which, according to the introduction, was read in the synagogue of Roman (Moldavia) after the book of Esther on the Purim day. It refers to a persecution by the priests of Roman and the Metropolitan of Jassy in the year 5334 A.M.—1574 A.D., which was prevented by the interference of the great King Wodo Jonashco (Jonascsu). Reference is made there to the privileges accorded to the Jews by King Alexander (the old Stephen the Great) and his son Bogdan (lived 1460). I understand that in Roumania the authenticity of this important document was rejected, perhaps for obvious reasons, by two savants who are not Hebrew scholars. But I find no reason against its authenticity, either from a palæographical or from a linguistic point of view. Besides, there are subscriptions of owners (rather obliterated) who acquired it one from another. I hope that M. Schwarzfeld will soon make this document accessible for the benefit of Jewish history.

A. NEUBAUER.

THE DEAN OF ST. PAUL'S ON 'SORDELLO.'

THE Dean of St. Paul's article on 'Sordello' in the current number of *Macmillan's Magazine* is interesting and scholarly, as his writings must always be. But Dr. Church has apparently just discovered 'Sordello,' and in the excitement of discovery he has lost the chronology of the case. He treats this poem, published forty-seven—conceived full fifty—years ago, as if it were last week's "new volume," and Mr. Browning himself as if he had caught him red-handed from its perpetration; the result being that while after mature reflection he ventures to recommend it to the reading of a tolerant few, its author is made the object of a vigorous indictment for the unnecessary trouble he has prepared for them. The incoherencies and eccentricities of 'Sordello,' the wilful spirit by which they are inspired, are commented on in the sense of a present and actual grievance; and a really eloquent exposition of what the dean believes to be the redeeming motive of the poem concludes by his denouncing some important lines as "clouded by a terrible and inexcusable obscurity of language, allusion, and undisentangled thought." We cannot help asking ourselves when such faults may be excused if not in youth, and when the culprit may cease to hear of them if not in advanced age and when he has ratified his own condemnation. Mr. Browning has long made his critics a complete present of 'Sordello,' and herewith, so far as he is concerned, the matter ought to end. It does not, however, follow that because he does not defend his early work he might not sometimes do so, and I think it would be possible in the present case. He might reply to some of the questions addressed to him in p. 242 of Dr. Church's paper in such words as these:—

"The two passages quoted from the opening of the third book contain each a direct analogy for the gradual change effected in Sordello by his return from a cramping and artificial to a free and natural life." "So many of us as have read 'Don Quixote' know 'Pantapollin of the naked arm.' 'Saponian' almost speaks for itself as referring through an ancient geographical term to the German origin (as opposed to the Lombard development) of the Eccelino family." "Cunizza's 'swooning sphere' is a paraphrase for the sphere of Venus in which Dante places her, and is meant to suggest in not too material a fashion the ecstasies over which that goddess presides." "Two daughters of Eccelino Monaco bore the name of Palma; why not my heroine, whom I also speak of as Dante's Cunizza? And was I not in any case as well justified in exchanging a harsh for a melodious appellation as was Byron in 'Parisina,' where he, avowedly for the sake of metre, substituted 'Azo' for 'Nicholas' or 'Niccolo,' in treating of an occurrence on to which the full light of history had been turned?" "I used the star Fomalhaut as symbol of a remote and mysterious influence; as such it could lose nothing by being little known."

Dr. Church again desires an explanation of those lines which describe the absorption of 'Sordello' as herald star into Dante's "consummate orb." "Why," he specially asks, "is the former spoken of as 'scared'?"

—from its right to roll along
A sempiternal path with dance and song
Fulfilling its allotted period,
Serenest of the progeny of God."

"Mr. Browning does not tell us why he bestows this title on Sordello"; he might certainly have made his reason more clear. But we are told the "lark" was "worsted" by what must have been the joyousness of Sordello's childish songs. The rest is surely given in the mystical conception of the relation of the two poets—the later and more powerful existence casting its influence before it and distracting the weaker from its course. Granted that in all this there are some too fantastic similes, some far-fetched, even affected words, they are, at all events, never unmeaning—the former are often very beautiful; nor do any exceed the limits of innovations which have been welcomed, and liberties which have been condoned, in ancient and other modern poets. The very expressive terms quoted also at p. 242, as "no doubt picked out of local usage, but still to outsiders needing a glossary," are, I am assured, classical English; and such a philologist as Dr. Church will scarcely choose to be identified with persons so "outside" the origin and the spirit of English words as to require any extraneous explanation of them. As regards the use or non-use of historic material, Mr. Browning can only repeat what he wrote and what may any day be read in the preface to his edition of '63:—

"The historical decoration was purposely of no more importance than a background requires; and my stress lay on the incidents in the development of a soul."

He did his purpose, perhaps, injustice by the disproportionate prominence which he gave, without intending it, to the results of an exhaustive study of the chronicles of the Eccelino family; it was in the want of proportion that lay in great measure the youthful character of the work. But so much is clear. The outward incidents of the story could be taken from history; its inward circumstance—the conflicts and vicissitudes of a soul—could only be evolved from the author's mind; and this urgent spiritual reality of its central figure is the secret of the searching power and mysterious fascination which Dr. Church himself recognizes in the work. The reader who starts prepared to accept these facts will find his difficulties diminish, for he will reject no aid which the author offers in their solution. He will read the preface to the poem, he will follow its page headings, he will note the retrospective and conclusive passages which stand out as landmarks on his way. He will then find that the second stage of Sordello's development is connected by an intended natural transition with the first, and reached outwardly by even simpler means; he will not be perplexed by the cause and manner of his

death, for he will have seen him dying, and will have learnt that as a matter of dramatic necessity he must die. He will understand why Mr. Browning parts in half tenderness, half contempt from the restless poetic soul which demanded so much of life, and selfishly as well as unselfishly obtained so little from it. And while seeing a great deal which Dr. Church has clearly seen, and also admirably expressed, he will refuse to admit with him that any group of lines "clouded by a terrible and inexcusable obscurity" are, "in what they do and in what they do not effect," "characteristic of the whole attempt" of the story.

A. ORR.

MRS. H. WOOD.

WE much regret to announce the death, after a long illness, of Mrs. Henry Wood, at the age of sixty-eight. She was born at Worcester, where her father was engaged in the glove trade. She married at an early age, and for many years subsequently she lived abroad, but after her husband's death she settled in London. She gained a first footing as a contributor to the *New Monthly* and *Bentley's Miscellany*, and thereby became acquainted with Mr. George Bentley, who remained her friend through life. In 1860 she won a prize of 100*l.* offered by a temperance league for a tale illustrative of their principles; but she only became known to the general public in 1861 through the publication of 'East Lynne,' which achieved an extraordinary popularity. This was the first of a series of novels which the author poured out with remarkable facility. Her familiarity with Worcester scenes and life in a cathedral city appeared in many of her works, notably in 'The Channings' and 'Mrs. Halliburton's Troubles.'

In connexion with Mrs. Wood's most famous story we ought to mention that it is being at the present day almost constantly acted either in London or the provinces, yet the author never received a single farthing from any one of these versions. Many years ago a friend of hers, the late Lord Lyttelton, introduced a Bill to the House of Lords based largely upon this fact and to provide a remedy; but it was thrown out on technical grounds, and the proposed revision of the Copyright Acts prevented its reintroduction.

In the sixties there was a rage for starting new magazines, nor were novelists less inclined to do so than publishers. Miss Braddon, after the success of 'Lady Audley's Secret' and 'Aurora Floyd,' commenced *Belgravia*, and so in 1867 Mrs. Wood launched the *Argosy*, which is understood to have had a highly prosperous voyage. In it several of her novels made their first appearance, and, indeed, one of them is now running through its pages. Some of her best work was contributed to it under the title of 'Johnny Ludlow,' a series of stories which were collected and issued anonymously. Their great popularity led to the issue of a second series.

Of late years Mrs. Wood's health had been somewhat precarious, and she led a very retired life, almost restricted to the intercourse of intimate friends or relations. A sharp attack of bronchitis during the severe weather which followed Christmas completely prostrated her, and nothing but her indomitable will and natural energy permitted hope of her recovery. The sudden change at the beginning of the week was fatal to her, and she passed away about 4 o'clock on Thursday morning. Mrs. Wood leaves behind her several sons, one of whom inherits the literary tendencies of his mother, and a daughter. Mrs. Wood's pen was active up to the last, and we believe that among her papers are two complete unpublished stories.

Literary Gossip.

MR. J. R. LOWELL expects to be in England again at Easter.

THE Earl of Rosslyn has written a "Jubilee Lyric" entitled 'Love that Lasts for Ever,' which the Queen approves of and has desired to see published. It will accordingly appear in the March number of *Blackwood's Magazine*.

MR. KINGLAKE has at last sent the conclusion of his manuscript to his publishers. We may, therefore, hope to read the final volume of the 'Invasion of the Crimea' in a few months' time. It is now four-and-twenty years since the first volume came out.

THE Dean of Westminster will shortly publish his 'Lectures on Job,' a companion volume to the 'Lectures on Ecclesiastes,' issued a couple of years ago.

A CORRESPONDENT writes:—

"The readers of Mr. Morley's series of 'English Men of Letters' will regret to learn that Sir James Stephen has felt himself constrained to abandon his intention of writing the life of Carlyle—a work which, from his personal and literary relations with the deceased writer, he would have been exceptionally fitted to undertake."

THE author of 'Obiter Dicta' has a new series of commentaries, under the same title, ready for publication.

MR. WEALE, who is well known for his researches among foreign archives, is engaged on an elaborate history of the art of bookbinding. Among the books formerly in the Stone Tower at Westminster, and now transferred to the Public Record Office, he has found one most interesting specimen of early stamped leather binding, which, we understand, can be confidently assigned to the last quarter of the twelfth century. Although far from perfect, what remains of this ancient leather covering looks as fresh as if it had been attached to the solid oak boards during the present century. The volume in question relates to the possessions of the Templars. We are inclined to think that not many bindings of the present century will remain for the study and delectation of the "New Zealander" in A.D. 2500.

It is proposed to issue a small edition of the 'Complete Peerage' which is now appearing in the *Genealogist* under the editorship of "G. E. C." The first volume, containing the entire hereditary peerage, extant, extinct, or dormant, from *Ab* to *Bo*, will probably be issued during the present month.

MR. JOHN H. LLOYD, the honorary secretary of the Highgate Literary and Scientific Institution, is writing a history of Highgate. The Institution was founded in 1839, and the approach of its fiftieth year is regarded as a fitting time to issue under its auspices a history of the vicinity. The accounts of Highgate by Gibson and Prickett, published in 1842, were written as essays for a prize offered by the managers of the Institution. Mr. Lloyd has been collecting materials for many years past. His volume will contain chapters on the parochial and ecclesiastical history and antiquities, the geology and topography of the neighbourhood, and sketches of many of the celebrities who have made their residence there. It will be illustrated with drawings. It is proposed to issue it in quarto form to subscribers only, in an impression limited to five hundred copies, numbered, at one guinea. The proceeds, after paying cost of production, are to go to the library fund of the Institution, which

is much in want of replenishment. By the way, we may mention that Prof. Hales is going to lecture at the Institution on 'Parliament Hill,' a topic he has written on in these columns.

MR. BUXTON FORMAN, who is editing for the Shelley Society the facsimile of the recently recovered holograph manuscript of 'The Mask of Anarchy,' will contribute to the *Gentleman's Magazine* for next month an article, *à propos* of this manuscript, entitled 'Shelley, Peterloo, and "The Mask of Anarchy."'

THE English translation of M. de Laveleye's work on the Balkans is approaching completion. Mr. Gladstone, in acknowledging the receipt of advance sheets, says that he finds them of "extreme interest."

ACCORDING to the report read by the secretary at the third annual conference of the National Association of Journalists, held at Leeds on Saturday last, the Association is rapidly extending its influence and increasing its members, and the financial position is satisfactory. The next meeting will be held at Newcastle-on-Tyne.

MESSRS. GEORGE ROUTLEDGE & SONS are about to publish an illustrated edition of the "Masterpieces of French Fiction." They have arranged with M. Paul Meurice, the executor and literary administrator of M. Victor Hugo, for the exclusive right to issue the illustrations to M. Hugo's writings in English, and have made similar agreements with M. Calmann Lévy for the novels of Alexandre Dumas, and with M. Jules Rouff for the novels of Eugène Sue. The series will be issued monthly, each volume containing about a hundred illustrations, and the price will probably be 12s. 6d. It is expected that each of these novels will fill from three to five volumes.

WE hear of the death of Mr. Richard R. Bealey, a well-known writer of poetry in the Lancashire dialect, and one of the originators of the Manchester Literary Club. Mr. Bealey was the author of 'After Business Jottings' and other volumes of poetry. He died at Nottingham on Saturday last at the age of fifty-nine.

MR. JOHN HEYWOOD, of Manchester, has in preparation the 'History of the City and Parish of Manchester,' to be published in two quarto volumes with numerous illustrations. It is proposed to embody in the work much information respecting the habits and customs of the inhabitants in mediæval times. Mr. James Croston, F.S.A., the author of numerous Lancashire books, will be the editor.

MR. HUGHES's memoir of Bishop Fraser, which will be published by Messrs. Macmillan next week, is mainly based upon the bishop's own letters and the recollections of his friends.

WE understand that Mr. E. J. W. Gibb, the translator of 'The History of the Forty Vezirs' and other works from the Turkish, is at present engaged upon a translation of the thirteenth century French romance of 'Aucassin and Nicolette.' This romance, which is in mingled prose and verse, is highly praised by Mr. Walter Pater in his work on the Renaissance. Mr. Gibb's translation will be accompanied by the original text. Mr. Redway will publish the volume.

THE death is announced of M. Feuillet de Conches at the age of eighty-four. He was the author of a biography of Léopold Robert, and of four volumes of 'Causeries d'un Curieux.' He published a volume of *lettres inédites* of Montaigne, and he had edited the correspondence and papers of Mlle. de Soudéry, Madame de Maintenon, Marie Antoinette, Madame Élisabeth, and Louis XVI.

SIGNOR G. MANZONI is about to publish the first volume of his 'Annali Tipografici Aldini,' which will contain all the accessible documents illustrating the history of that famous family of printers.

THE fiftieth anniversary of the death of Pushkin, who was killed in a duel on February 10th, 1837, has been commemorated this week by special services in the churches throughout Russia, and by other demonstrations of national respect. By the Russian law of copyright the property in his works hitherto vested in his heirs now ceases, and publishers are busy in announcing new editions of the famous poems at greatly reduced prices. One of these in ten volumes is to be had for a rouble and a half.

DR. NEUBAUER is so much pleased by the success of his skit in *Notes and Queries* on the Anglo-Israel craze that he promises a continuation. Unluckily, now that the trick has been discovered, his etymologies are not likely to be taken seriously.

MESSRS. GREVEL & Co. write under the date of February 5th:—

"With regard to your review in to-day's *Athenæum* of Bouchot's 'Le Livre,' in which you remark that this work ought to be, with some extension of the portion relative to England, translated and reproduced in this country, we beg to state that we have an English edition in the press, prepared, with much original and additional matter, by Mr. E. C. Bigmore."

MR. MACKENZIE WALLACE has written a short sketch of his life for Munshi Newal Kishore, of Lucknow, who is publishing an Hindustani translation of Mr. Wallace's book on Russia. In this he gives an amusing account of his reception when he returned to Russia as a newspaper correspondent:—

"In my telegrams and letters to the *Times* I did all in my power to throw oil on the troubled waters, by explaining mutual misunderstandings and combating the false accusations which were freely and recklessly made on both sides, and as a natural consequence of this attitude, I incurred the displeasure of both parties. In England I was accused of having succumbed to Russian blandishments, whilst in St. Petersburg I was being deserted and avoided by all my Russian friends and acquaintances. . . . Day by day the position of an Englishman in St. Petersburg became more and more unpleasant, but I stuck obstinately to my post till the Treaty of San Stefano had been signed. . . . The work I had undertaken was thereby in a certain sense terminated, and I was thinking of a change of domicile to a more congenial atmosphere, when a little incident occurred which accelerated my departure. Some political disclosures which had been made by the *Times* led the Russian Foreign Office to suspect that the correspondent of that paper must be obtaining information by illegitimate means, and accordingly the secret police were instructed to watch my movements. The instructions were so awkwardly carried out that before forty-eight hours had passed I had discovered all the means which were being taken. A mysterious unknown gentleman was very anxious to examine my apart-

ment, and especially my writing table, during my absence, and another equally mysterious gentleman constantly followed me at a few yards distance whenever I went out. This latter form of annoyance was inconvenient, though my conscience was perfectly clear as to the means by which I had obtained my information. I was afraid of compromising my few remaining Russian friends, and consequently I was obliged to break off all communication with them, and condemn myself to complete isolation. In these circumstances I felt I could no longer fulfil the duties of a *Times* correspondent, and accordingly sent in my resignation. In reply I received an invitation to transfer my headquarters temporarily to Berlin, where the Congress was about to open."

Editions of Mr. Wallace's book in Bengali, Persian, and other Eastern languages are preparing, and also a translation into Hindustani of his book on Egypt.

SIR CHARLES MACGREGOR, whose death was announced in the *Times* the other day, deserves mention in these columns for his 'Narrative of a Journey through the Province of Khorassan,' published in 1879. The death is also announced of the Marquis Juan Antonio Seoane, who, besides being a noted Spanish politician, wrote several philosophical works.

THE translation of the 'Heptameron' which we announced last week will consist of a selection of thirty of the best novels. Miss Robinson will supply ample notes, and try to give a picture of life in a little French town in the sixteenth century.

SCIENCE

SCHOOL-BOOKS.

Differential Calculus, with Applications and Numerous Examples: an Elementary Treatise. By Joseph Edwards, M.A. (Macmillan & Co.)—When a reviewer receives a new mathematical text-book he opens it with some curiosity to find its *raison d'être*. Sometimes he searches for this in vain, through preface, through book, and he is therefore sorely puzzled what to say. He cannot say anything against the book, as, after careful examination, he finds it quite as good as the other text-books in use; nor can he conscientiously say much in its favour, as he finds it no better. The volume before us, however, is distinguished by some useful novelties—novelties, that is to say, as regards their introduction into elementary text-books. Amongst these we may mention the use of hyperbolic functions, and the introduction of the convenient symbol y_n as an abbreviation for $\frac{d^n y}{dx^n}$. With regard to the last novelty, the author might usefully have gone a step further. We see no reason why, for example, $\{\phi(x, y)\}_n$ should not be used as an abbreviation for $\frac{d^n}{dx^n} \{\phi(x, y)\}$; so that we might write Leibnitz's theorem thus:—

$$(yz)_n = y^n z + n y^{n-1} z_1 + \frac{n(n-1)}{1 \cdot 2} y^{n-2} z_2 + \dots + y z_n$$

in which y_n would of course be synonymous with y . The analogy between Leibnitz's theorem and the binomial theorem would thus be rendered most striking, as by simply moving the suffixes upwards on the right-hand side we should have the expansion of $(y+z)^n$. Of course cases would arise when this suffix notation might lead to ambiguity; but that is no argument against its adoption when there would be no such danger. The progress of mathematical science would be facilitated by a little more elasticity in our symbols. Just as in ordinary algebra the same letter may conveniently denote sometimes one

number, sometimes another, so in the higher parts of mathematics our symbols of operation and relation might conveniently vary their signification to meet varying needs. The author's definitions, proofs, and explanations are good and clear. Sometimes he gives both a geometrical and an analytical proof of the same theorem; and when he only gives one, he generally prefers geometry. In this he is unquestionably right. Many of his examples, he tells us, "have been selected from various university and college examination papers; others from papers set in the India and home Civil Service and Woolwich examinations; and many are new." We may sum up briefly by saying that Mr. Edwards has written a very useful text-book embodying the latest improvements.

An Introduction to the Study of Geometrical Conic Sections. By J. Hamblin Smith, M.A. (Rivingtons.)—This little volume of 166 pages well maintains the reputation which the author has acquired as a writer of elementary mathematical text-books. Nothing could be clearer or simpler than the proofs which he gives of the fundamental propositions in geometrical conic sections. Of course, in an introductory work of this kind there is not much scope for originality, nor does the author lay claim to any; but it is astonishing how much may be done by a practised hand in shortening and simplifying old and well-known proofs. The student is not assumed to possess any mathematical knowledge beyond six books of Euclid and two or three propositions in the eleventh book, which are referred to in the short chapter on "Orthogonal Projection." The reference to Euclid and to the author's previous demonstrations is incessant; the student is not assumed to remember anything except the data of the proposition before him and the conclusion to be deduced therefrom. This is as it should be. A simple reference at the end of a line, while it occupies but little space, and does not in the least interfere with the even flow of the reasoning, often saves a world of trouble to the student. We have come across one instance, however, in which the author departs from this commendable practice. On p. 57, line 10 from bottom, no authority is given for the inference that the straight line PQ is equal to its projection pq. The work being strictly geometrical, the author is sparing of symbols. The only ones that he uses are the sign of equality, the colon to express ratio or division, the symbol for *therefore*, the symbol for an angle, the symbol AB^2 to denote the square described on AB, and symbols of the forms ABCD and AB (CD+EF) to denote rectangles. All these symbols are defined and explained in a purely geometrical sense.

ANTHROPOLOGICAL NOTES.

THE *Bulletin* of the Lyons Geographical Society for December, 1886, contains an account, by M. Valérien Groffier, of ninety-one contributions to scientific knowledge made by Roman Catholic missionaries in various parts of the world during the previous year. Among these are several which relate to anthropology. Father Van den Gheyn, a Belgian Jesuit, published two articles on the ethnography of the Balkan peninsula and of the Turks; M. Saliège, a Lazarist missionary, a study of the Maronites and Druses of Syria; Father Jimenez, a report on the people of the island of Formosa; M. Bohé, a Lazarist missionary, a paper on the languages of Abyssinia, of one of which he had compiled a dictionary; Father de Locminé, an account of the ceremonies upon his adoption by one of the chiefs of the Annias, a pastoral tribe of North Africa, hitherto undescribed; Father Picarda, a description of the Wazigona, a people of Mandera, in Zanzibar; and the Jesuit missionaries of St. Ignatius, in the territory of Montana, U.S.A., completed a dictionary of the language of the Flat-head Indians. The Society of Anthropology of Lyons

also publishes an annual *Bulletin*, consisting of the papers read at its monthly meetings, many of which are of more than local interest, and others are records of local facts in anthropology. The president of the latter society for 1887 is M. Gayet, and its general secretary is M. Ernest Chantre.

The *Folk-lore Journal* for the quarter commencing January, 1887, contains the first portion of an important collection of Cornish folk-lore, by Miss M. A. Courtney, and some interesting contributions to Irish folk-lore by Mr. Egan and Mr. Kinahan. A suggestive article by Dr. Colles describes a rope about five feet in length, with a number of feathers twisted into it in the making, discovered at Wellington, Somerset, and now in the possession of Dr. E. B. Tylor, as a "witches' ladder." Countess Martinengo-Cesaresco communicates a number of negro songs sung on the Carrington estate in Barbados, and written down by the negroes themselves.

The Essex Field Club has published the presidential address delivered before it by Mr. T. V. Holmes, who is now one of the Council of the Anthropological Institute. The subject of the address is the evidence bearing upon British ethnology. Mr. Holmes learnedly and clearly states and sums up the evidence upon the various points at issue with regard to the history of the early inhabitants of this country, beginning with the scanty remains of paleolithic times, and ending with the Norman conquest. He follows Mr. Coote and Mr. Seebohm in their views as to the continuity between the Romano-British and the Anglo-Saxon community. He finds in the researches of the Anthropometric Committee evidence which supports these views; and he illustrates the difference of temperaments between the Teutonic and Celtic elements in our population by some curious original observations. He concludes his review of our very complicated racial characters by saying "that if to Celtic or Celtiberian sources we owe much of the beauty of our literature, and to Celt and Scandinavian much of our energy and of the fiery valour of the British soldier and sailor, we may be indebted largely to the Anglo-Saxon for the love of compromise and hatred of extremes that have hitherto allowed of the working of parliamentary institutions without violent and fatal shocks. Nor must we forget what is due to the Huguenots, who taught us so many useful arts, or to the Normans, who welded Wessex, Mercia, and Northumbria into the English nation."

The same author has investigated the subsidence which took place at Lexden, near Colchester, in 1862, and is satisfied that it was not a vertical subsidence, such as implies the existence of natural cavities or of deneholes, but was a mere landslip.

ASTRONOMICAL NOTES.

THE comet (*b*, 1887) which was discovered by Mr. Brooks on the 22nd of January is now at about its brightest, although the intensity of its light is only about one-fifth part greater than at the time of discovery. Its orbit has been calculated by Prof. Boss, of Albany, N.Y., who finds that it will pass its perihelion about the 8th of next month, at the distance from the sun of 1.72 in terms of the earth's mean distance. The comet is now in the northern part of the constellation Cassiopeia; its approximate position for to-night, February 12th, is R.A. $1^h 17^m$, N.P.D. $14^\circ 41'$.

Prof. Weiss, of Vienna, has computed the orbit of the comet (*c*, 1887) discovered by Mr. Barnard on the 23rd of January, and finds that it passed its perihelion on the 24th of November, at the distance from the sun of 1.43 in terms of the earth's mean distance, and that the plane of the orbit is nearly perpendicular to that of the ecliptic. The comet is receding from the earth as well as from the sun, and becoming rapidly fainter. It is now moving through Cygnus, and will be very near the star γ (of the third magnitude) in that con-

stellation on the 17th inst., after which it will be always above the horizon as long as it continues visible, though low in the heavens during the evening hours, and at its lowest point about an hour before midnight.

The small planet, No. 264, which was discovered by Prof. C. H. F. Peters, at the Litchfield Observatory, Hamilton College, Clinton, N.Y., on the 17th of December last, has been named by him Libussa.

Mr. J. E. Gore, of Ballysodare, has computed the orbit of the binary star 14 (*i*) Orionis, the result of his determination being that the period amounts to about 190 years. The magnitudes of the two component stars are about the sixth and seventh respectively.

SOCIETIES.

ROYAL.—Feb. 3.—The President in the chair.—The following papers were read: 'On the Waves produced by a Single Impulse in Water of any Depth or in a Dispersive Medium' and 'On the Formation of Coreless Vortices by the Motion of a Solid through an Inviscid Incompressible Fluid,' by Sir W. Thomson, and 'On *Proterosaurs speneri* (Von Meyer),' by Prof. H. G. Seeley.

SOCIETY OF ANTIQUARIES.—Jan. 27.—Mr. A. W. Franks, V.P., in the chair.—The Warden and Fellows of All Souls' College, Oxford, exhibited a magnificent pair of silver-gilt vessels, with screw stoppers, and massive chains for carrying them, used as altar cruetes. They are 15 in. high, and appear to be French work of early sixteenth century date. Nothing is known of their history.—Mr. W. Ball exhibited a mediæval silver parcel-gilt altar cruet, probably English, and of early fifteenth century date. The lid is engraved with a Lombardic A, for *agua*. Nothing is known of its history. It was purchased at a pawnbroker's in Rochester.—The Earl of Scarborough exhibited a remarkable block of stone, a cube of 9 in., with a cavity in the top covered by a smaller stone. It was recently discovered during excavations at Roche Abbey, and when opened was found to contain a relic consisting of a splinter of bone and a broken iron ring wrapped up in sheet lead.—Mr. W. H. St. John Hope suggested that the relics were those of St. Godric, whose mail shirt was a source of numerous like treasures over the north of England, and that the stone had been built up in one of the altars.—Mr. Micklethwaite expressed his concurrence with this view, and described the various ways in which relics were enclosed in altars.—Mr. R. Day exhibited a number of weapons of the bronze age dredged up recently in Lough Erne.—Sir E. Sieveking exhibited a chalcidony gem engraved with the Apollo of Canachus, upon which Mr. C. Smith read some valuable descriptive notes.

Feb. 3.—Mr. C. D. E. Fortnum, V.P., in the chair.—The Very Rev. the Dean of York exhibited an ivory coffer, with domed lid and gilt bronze mounts, used to contain the Chapter Seal at York. It is of Sicilian work and of thirteenth century date, but nothing is known about its history. Some of the incised markings are also found on early Sicilian chessmen in the British Museum.—Mr. N. H. J. Westlake exhibited a bronze or latten water-pot of mediæval date, found on the site of Kilburn Priory.—Mr. E. Bishop communicated some notes on the leaden *bulle* of the Roman Pontiffs.—Mr. W. H. St. John Hope read the first part of a paper on the seals of English bishops, in which he traced the evolution of the elaborate seals of dignity of the fifteenth century from the simple effigy on the earliest seals. The various details of the accessories and costume were also discussed at length.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Feb. .—Mr. G. R. Wright in the chair.—It was announced that the annual congress would be held at Liverpool in the autumn. The programme will include visits to Chester and to several of the ancient timber halls of the district, and at the close of the congress week a visit will be paid to Carlisle and the western part of the Roman wall.—Mr. Loftus Brock announced that a local committee had been formed at Colchester to collect funds for the repair of the ruins of St. Botolph's Priory, the dangerous state of which had been reported at a previous meeting. The works, it is hoped, will be commenced immediately.—Mr. E. Way exhibited a series of Roman relics recently excavated at Southwark, among which was a piece of painted plaster, remarkable for having several patterns one over the other.—Mr. Pritchett described some fragments of early sculpture found in St. Cuthbert's Church, Darlington, visited during the recent congress. One of these is the head of a Saxon cross covered with

interlaced patterns; another is a part of a hog-backed tomb, several examples of which were met with during the congress. The style of workmanship indicates an early date for both of these objects. Several other carved stones were found during the restoration of the church.—A paper was read by Mr. W. de Gray Birch 'On the Early Notices of the Danes in England,' the period included in the paper ending with the battle of Brunanburgh, A.D. 937. The principal narratives of the chroniclers, Asser, Henry of Huntingdon, the Saxon Chronicle, &c., were collated and dwelt upon, together with many references to the burning of churches, the butchery of persons, the building of castles, &c. Some of the records preserved are very curious, such as the notices of the enormous number of ships employed by the Danes in their expeditions. Although only three are mentioned in the first arrival of the Danes in 784, the large number of 350 is recorded to have passed up the Thames in 832, while 250 conveyed them from Boulogne to England in 893. Especially disgraceful are the records of the payment of the Danegelt to the invaders. The first payment of 10,000*l.* was made in 991, but the sums rapidly increased in amount from 24,000*l.* in 1002 to the enormous sum of 72,000*l.* paid in 1018. Special reference was given to the notices of the settlement of the Danes in London, and afterwards the introduction of a garrison by Alfred, the custody of the burgh being entrusted to an alderman. A metrical poem on the battle of Brunanburgh was recited.

ZOOLOGICAL.—Feb. 1.—Dr. St. G. Mivart, V.P., in the chair.—Mr. F. Day exhibited and made remarks on a hybrid fish supposed to be between the pilchard and the herring, and a specimen of *Salmo purpuratus* reared in this country; and Mr. W. L. Slater upon some specimens of a species of *Peripatus* which he had obtained in British Guiana during a recent visit to that country, adding some general observations on the distribution and affinities of this singular form of arthropods.—Reports, letters, and papers were read: by Mr. A. Thomson, on the insects bred in the insect-house during the past season,—from Dr. B. C. A. Windle, on the anatomy of *Hydromys chrysogaster*,—by Mr. M. Jacoby, on the phytophagous Coleoptera obtained by Mr. G. Lewis in Ceylon during the years 1881, 1882; about 150 new species were described and many new generic forms,—by Mr. F. E. Beddard, on a specimen of a rare American monkey, *Brachyurus calvus*, which had died in the Society's gardens,—by Mr. O. Thomas on the mammals, by Capt. Shelley on the birds, by Mr. G. A. Boulenger on the reptiles, by Mr. E. A. Smith on the mollusca, and from Mr. C. O. Waterhouse on some coleopterous insects, obtained by Mr. H. H. Johnston on the Camaroons Mountain.—Mr. Smith gave a description of a new species of *Gibbus*, proposed to be called *Gibbus johnstoni*, of which specimens were in the collection.

ENTOMOLOGICAL.—Feb. 2.—Dr. D. Sharp, President, in the chair.—The President nominated Messrs. R. McLachlan, O. Salvin, and H. T. Stainton Vice-Presidents during the session 1887-8.—The Rev. W. J. Holland, Dr. F. A. Dixey, Mr. C. J. Gahan, and Mr. S. Klein were elected Fellows.—Mr. P. Crowley exhibited a new species of *Pieris*—*P. johnstoni*—from Kilima-njaro; also, for comparison, specimens of *Pieris mesentina* and *P. helica*, which the new species closely resembled.—Mr. W. White, preserved larvae of European Lepidoptera in various stages of growth, illustrating the gradual development of the markings and colours, as explained by Prof. Weismann in his 'Studies in the Theory of Descent,'—Mr. G. F. Mathew, a variety of a female of *Lycena telicæna* from the neighbourhood of Gallipoli; also several examples of a *Leucophasia* from Vigo, which appeared to be identical with *L. estiva*,—Mr. Porritt, on behalf of Mr. N. F. Dobrée, a series of a remarkable red form of *Tenocampa gracilis*, bred from larvae collected in Hampshire,—and Mr. Eland-Shaw, specimens of *Pachytulus cinerascens*, *Mecostethus griseus*, and *Gryllus flavipes*; Mr. Shaw read a 'Note on the Identity of *Gryllus* (*Loensta*) *flavipes*.'—Communications and papers were read: from Prof. Riley, of Washington, on the 'Australian Bug' (*Jeerya purchasi*), which has of late years become very destructive to various trees and shrubs in California, into which country, as well as into New Zealand and Cape Colony, it has been introduced from Australia,—by the Rev. T. A. Marshall, 'A Monograph of the British Braconidae,' Part II,—by Mr. F. P. Pascoe, 'Descriptions of some new Species of *Brachycerus*,'—by Mr. F. Galton, 'On Pedigree Moth-breeding as a Means of verifying certain Important Constants in the General Theory of Heredity,' in which he suggested the institution of a system of experimental breedings, to be continued for several years, with the object of procuring evidence as to the precise measure of the diminution of the rate at which a divergence from the average of the race proceeds in successive generations of continually selected animals,—and by Mr.

F. Merrifield, 'On a Proposed Method of breeding *Selenia illustraria*, with the Object of obtaining Data for Mr. Galton.'—Mr. McLachlan said he considered the fact that *S. illustraria* was dimorphic an objection to its selection for the experiments proposed, and he suggested that the common silk-worm moth would be more suitable.—Prof. Meldola remarked that although, for some reasons, the species selected was well adapted for testing Mr. Galton's conclusions, he believed that the fact of the moth being seasonally dimorphic was likely to introduce disturbing elements into the experiments which might influence the results.—The discussion was continued by Dr. Sharp, and Messrs. Baly, Bates, Kirby, White, Klein, Porritt, Dunning, Waterhouse, Merrifield, Galton, and others.

PHILOLOGICAL.—Feb. 4.—Rev. Dr. R. Morris in the chair.—The paper, read by Dr. Whitley Stokes, was 'On the Place of Sanskrit in the Development of Aryan Speech in India,' by Mr. J. Boxwell, B.C.S. The writer showed that the German theory of Sanskrit being only a written and not a spoken language was without foundation, and in contradiction to the facts. Sanskrit shows all the signs of natural change and decay which other spoken languages do; it is an easy example of a world-wide rule. For instance, Vedic has a complete subjunctive mood; Classical Sanskrit has almost lost it, and has also changed the Vedic infinitive. The differences between Vedic and Sanskrit are as great as between Homeric and Attic Greek. Large changes of meaning from Vedic to Classical Sanskrit time have also taken place. Sanskrit is intermediate between Vedic and the later vernacular; the changes of form and meaning are gradual, and take place in different words at different times. Early Vedic words die out and later Sanskrit ones are introduced, and remain, with modifications, in the present vernaculars. True Sanskrit continued as a classical literary language even after some of the Prakrits had ceased to be vernaculars; but this is no argument whatever against the irresistible evidence which words and forms afford of Sanskrit having once been a vernacular itself and not a pundit-made monstrosity. Sanskrit is distinguished from Vedic by ten chief changes, analogous with those of other descendant languages. The date of Sanskrit is probably the fourth or fifth century before Christ—later than the Vedic, older than the earliest Prakrits.—Dr. Morris wondered at German scholars like Hoernle and others going back to the long exploded theory of Stewart. It was too absurd. He thought some of the Prakrits, like Pali, were sisters rather than daughters of Sanskrit, though that was once clearly a living language.

ROYAL INSTITUTION.—Feb. 7.—Mr. H. Pollock, Treas. and V.P., in the chair.—Mrs. B. Moore, the Rev. A. W. Monerie, Messrs. G. Bischof, J. F. Burton, G. Donaldson, H. M. Elder, and J. A. Radcliffe were elected Members.

SOCIETY OF ENGINEERS.—Feb. 7.—The chair was first occupied by the retiring President, Mr. P. F. Nurey, who presented the premiums of books awarded for papers read during the past year.—A resolution was passed offering to Lady Whitworth the condole of the Society.—The retiring President then introduced the President for 1887, Prof. H. Robinson, who delivered his inaugural address.

ARISTOTELIAN.—Feb. 7.—Mr. S. H. Hodgson, President, in the chair.—Miss M. S. Handley read a paper 'On the Monadology of Leibnitz,' which was followed by a discussion.

SHORTHAND.—Feb. 2.—Dr. Westby-Gibson, President, in the chair.—The following new members were elected: Messrs. A. High, W. Haddon, and H. Richter as Fellows; and Messrs. J. H. Barber and C. Davis as Associates.—Mr. E. Guest gave an explanation of his 'Compendious Shorthand.' The signs are arranged on a physiological basis, in accordance with the movement of the vocal organs, and in regard to brevity the author claims that not more than one sign per syllable need be expressed.—The discussion will take place at the next meeting, March 2nd.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'The Future for Art,' Mr. W. B. Richmond.
- Royal Academy, 8.—'Architecture,' Mr. J. H. Middleton.
- Institute of British Architects, 8.—'Notes made during Tours in Greece, 1881 and 1884,' Prof. T. H. Lewis.
- Society of Arts, 8.—'Building Materials,' Lecture I, Mr. W. Y. Dent (Cantor Lecture).
- Geographical, 8.—'Adjourned Discussion 'On the Scope and Methods of Geography.'
- Tues. Royal Institution, 3.—'Respiration,' Prof. Gamgee.
- Statistical, 7½.—'Size and Distribution of Agricultural Holdings in England and Abroad,' Major F. G. Craigie.
- Society of Arts, 8.—'Colonial Woods,' Mr. A. Ransome.
- Civil Engineers, 8.—'Further Discussion on 'Sewage-Sludge and its Disposal' and 'Filter Presses for the Treatment of Sewage-Sludge'; 'Irrigation in Lower Egypt,' Mr. W. Wilcocke.

- Tues. Zoological, 6½.—'Echinodermata from the Andaman Islands,' Prof. F. J. Bell; 'Reptiles and Batrachians collected by Mr. H. Fryer in the Loo Choo Islands,' and 'A New Geckoid Lizard from British Guiana,' Mr. G. A. Boulenger; 'Small Mammalia collected in Demerara by Mr. W. L. Slater,' Mr. O. Thomas.
- Wed. Meteorological, 7.—'Remarks concerning the Nomenclature of Clouds for Ordinary Use,' Dr. H. H. Hildebrandson; 'Suggestions for an International Nomenclature of Clouds,' Hon. R. Abercromby; 'Influence of Weather on the Proportion of Carbonic Acid in the Air of Plains and Mountains,' Dr. W. Marston.
- Society of Arts, 8.—'Uses, Objects, and Methods of Technical Education in Elementary Schools,' Mr. H. H. Cunyngame.
- British Archaeological Association, 8.—'The Porcelain Registers of Wing, Bucks,' Rev. L. H. Lloyd; 'The Communion Plate, Peterborough Cathedral,' Mr. J. T. Irvine.
- Thurs. Royal Institution, 3.—'Molecular Forces,' Prof. Rücker.
- Royal, 4½.
- London Institution, 5.—'Electric Bells,' II., Prof. S. Thompson.
- Linnean, 8.—'Phytobiological Observations. Part II., Forms of Seedlings and Leaf of *Liriodendron*, 'Sir J. Lubbock; 'On *Dicladia peltulida* from Scales of *Hydrophilid*,' Mr. F. C. Hoek; 'Observations on the Genus *Ficus*,' Mr. G. King.
- Chemical, 8.—'Ordinary Meeting.'
- Antiquaries, 8½.
- Fri. Geological, 1.—'Anniversary Meeting.'
- Civil Engineers, 7½.—'Divine, the Apparatus used, and the Work carried out under Water,' Mr. G. A. Beck's (Students' Meeting).
- Philological, 8.—'Gothic Personal Names,' Mr. H. Bradley.
- Royal Institution, 9.—'Genesis of Elements,' Prof. W. Crookes.
- Sat. Royal Institution, 8.—'Modern Compositors of Classical Song,' Mr. C. Arnbruster.

Science Gossip.

In the two hundred and twenty-second year of its life the *Philosophical Transactions* of the Royal Society is about to undergo a change of form. Vol. clxxviii. (1887) will probably be issued in two parts, one mathematical and physical, the other biological; and this division will be continued in subsequent years, so as to form two independent series. A still more radical change in contemplation is the separate publication of a certain number of copies of each paper so soon as ready for press.

THE volume of reports on the Colonial and Indian Exhibition, which has been prepared under the authority of the Society of Arts, is now almost ready for publication. The reports are twenty-one in number, and deal with the mineral, agricultural, and commercial products of the colonies. They are to be published by Messrs. Clowes.

MESSRS. RIVINGTON will shortly have ready a 'Text-Book of Animal Physiology,' by Prof. C. Lloyd Morgan, of University College, Bristol. The first part of the volume deals with the anatomy and physiology of vertebrates, as exemplified by the frog, the pigeon and fowl, and the rabbit. In this part there are special chapters on histology, embryology, the genesis of tissues and organs, and animal metabolism. The second part is occupied with the structure and life-history of some invertebrate types, viz. the crayfish, cockroach, earthworm, liver-fluke and tape-worm, snail, fresh-water mussel, hydra, vorticella, and amoeba. Numerous outline woodcuts have been drawn specially for this work. It aims at satisfying the requirements of those who are preparing for the Intermediate Science and Preliminary Scientific Examinations of London University, and for the Oxford and Cambridge Local Examinations.

THE Council of the Royal Meteorological Society have arranged to hold at 25, Great George Street, Westminster, from March 15th to 18th next, an exhibition of marine meteorological instruments and apparatus. The Exhibition Committee will show any meteorological instruments or apparatus invented or first constructed since last March, as well as photographs and drawings possessing meteorological interest.

A BILL for consolidating and amending the law relating to the protection of inventions and designs in India was introduced into the Governor-General's Legislative Council on the 7th of last month. The Bill retains the main characteristics of the Act of 1859, with alterations and additions determined on in consultation with the Secretary of State and the Board of Trade. It is divided into two parts: the first relating to inventions, and reproducing with modifications the Act of 1859; the second relating to designs, being an adaptation of the essential provisions of part iii. of the English Act of 1883. An Inventions Office, under the superintendence of the Revenue Secretary to the Government of India, is to be established for the purposes of the Act.

One important provision of the Bill confers on the Government power to call for such complete particulars, drawings, or models of an invention as will enable the public to use it as soon as the inventor's exclusive privilege expires. Holders of patents obtained in England may apply to the Government of India, within twelve months from the date of the sealing of the patent, for leave to file a specification in India. In one respect the Indian Bill is an advance on the existing English law, as it proposes that inventions sent to exhibitions should be protected not merely from the date of the opening of the exhibition, but from the date of their admission. As regards designs, the Bill extends from three to five years the period during which copyright in a design is to continue.

A DEVOTED labourer in the field of Indian botany, Babu Harimohun Mukerji, of Bengal, died on the 1st of last month. He was the author of several botanical works. He began life as the head master of a small agricultural school attached to the botanical gardens of Sibpur, but left it to wander over the northern and eastern parts of India for the purpose of increasing his knowledge of Indian plants.

WE have received from Mr. H. F. Blanford, F.R.S., the Report of the Administration of the Meteorological Department of the Government of India in 1885-6. The principal event of the year has been the establishment of a new first-class meteorological observatory at Allahabad. The whole number of observatories provided with various degrees of instrumental equipment for regular observations amounted at the end of the year to 131, two of which are in the Bay Islands and six are extra Indian. One very special object of attention has been the influence of forests on climate, and the observations made with this view greatly tend to strengthen the theory that the rainfall is greater over forest tracts than beyond them. Measures have been taken for extending the Bengal storm-warning system, a subject to which public attention was aroused by the destruction of life and property at the settlement of Hookeytolla at False Point, in Orissa, by a cyclone which passed over that place on the 22nd of September, 1885.

THE physicians and medical students of the Paris hospitals have given a complimentary banquet to the women students recently admitted.

A CORRESPONDENT writes from Minnesota, U.S.A. :—

"If the suggestion should seem worthy of a place in your columns, I should like to propose that the bicentenary of the publication of Newton's 'Principia' be not allowed to pass without an appropriate commemoration of the most noteworthy epoch in the history of modern civilization. There will be an abundance of retrospects of national advancement during the reign of Victoria in the celebration of her jubilee. Let the Royal Society and the British Association—but especially the former—give us also a history of science from the year 1687—the year in which the immortal 'Principia' issued from the press."

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN, 5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, R.W.S., Secretary.

'THE VALE OF TEARS.'—DORE'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Dore Gallery, 35, New Bond Street, with 'Christ leaving the Precincts,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

RECENT PUBLICATIONS.

Illustrations of Old Ipswich: Part I, The Gates and Walls, is a folio published by its author, Mr. John Glyde, of St. Matthew's Street, Ipswich, who, having studied the antiquities of his town during many years, and collected old drawings representing relics now destroyed or defaced, proposes to publish copies in photogravure of the more desirable and important views, one example in each

quarterly part, or more if desired. With each part will be given an historical account of the subject of the plate, derived from original sources and carefully compiled. If Mr. Glyde continues as he has begun, this work will deserve all encouragement from his fellow townsmen and from antiquaries in general. The 'View of the West Gate' is excellent as a print and as a representation of one of the capital examples of English civic fortifications. The lower part, with its Decorated archway, was of stone and of the fourteenth century; the upper part was of brick, and less ancient. The form of the latter and its battlements suggest that it had replaced a more ancient part of the structure, which may not have been so lofty as the substituted portion. In course of time a quaint high-pitched roof was added to a portion of the building, and a clock placed over the middle of the entrance. Later the gate was used as a town prison, in which condition it long remained, and the town records contain many notices of money spent on it and its clock. It was pulled down in 1781, the materials being sold for 32l. Of it no traces now remain except in a few drawings such as the original of that before us, which has been very well reproduced.

Eugène Delacroix devant ses Contemporains, ses Écrits, ses Biographies, ses Critiques. Par M. Tournoux. (Paris, Rouam.)—In London the compiler of such a book as this would have to look to his industry for its own reward. In Paris, especially with regard to Delacroix, the case is different. We have no such arch-rebel. Not even the Pre-Raphaelites as a body have yet found an enthusiast equal to the task M. Tournoux has achieved, and besides he has found a publisher willing to print the result of his labours—nay, and include the book in the "Bibliothèque Internationale de l'Art," an honourable company of works valuable to experts. How great is the difference in art matters between Paris and London, in what the New Yorkers call "enterprise," the reader will realize who can conceive a British firm issuing a work containing a bibliography of criticisms on the P.R.B.s and their pictures. Besides a most clear, interesting, and sympathetic history of the troubles of Delacroix as a reforming painter and rebel, M. Tournoux furnishes a complete list of the pictures exhibited by the master in successive Salons, from that of 1822 till that of 1859, with references to "ses critiques" and giving the names of the writers. What M. Tournoux rightly calls "le duel de Delacroix et de la critique" began over his first picture and did not cease with his death. In fact, Delacroix was in hot water all the days of his life; and the most curious part of the history is that neither the painter's friends nor his critics would vouchsafe to consider the matters at issue from any point of view but their own. That Delacroix found eloquent and devoted champions every one knows, also that he came off victorious at last, and this bibliography is witness and guide in the matter. Notes concerning those pictures by the master which are in museums and churches, or have appeared in sale-rooms, and various details of the same nature, add to the attractions of this book.

WE may repeat the remark we made about previous volumes of the *Year's Art* (Virtue & Co.). It is indispensable for those who have to do with art and artists. We need only state of the volume for 1887 that it is, if possible, more useful than its predecessors. The new features are (1) a complete list of exhibitors at the Academy, with the titles of their works; (2) a succinct epitome of the existing law of copyright, written by Mr. R. Winslow; and (3) examples of drawings in the standards required in the Government elementary schools under the new regulations. The only shortcoming is the inferiority of the cuts to those of former years.

Les Lettres et les Arts. Tome III. (Boussod, Valadon & Co.)—This trio of parts continues the

series of fully illustrated volumes the text of which comprises tales, essays on art, and notes on history, manners, and costumes. Among the mass we read with pleasure 'A propos des Romains du Comte Tolstoi,' by M. C. Salomon. We found an interesting study concerning Mlle. Sarah Bernhardt in 'Le Divan Rouge,' by M. F. Sarcey. Likewise there is a vivid account of the deeds, costume, and weapons of the deliverers of Vienna from the Turks under Kara-Mustapha in 1683; this is M. Kudelka's (the Prince Czartoryski) 'Le Cavalier Polonais au XVII. Siècle.' 'L'Hypnotisme' is sympathetically and vigorously treated, with a dash of sensationalism, by M. J. Renaut. Perhaps artists and antiquaries will read with exceptional interest the able and instructive paper by M. E. Muntz on 'La Tapisserie à l'Époque de Louis XII.' There is a sparkling article on 'La Femme au Moyen-Age,' a subject which, looked at from M. A. Luchaire's point of view, which specially regards "Des Reines," deserves ampler treatment at his hands. Many of the photogravures are admirable, including the portraits of the Abbé Aubert, of M. Jules Breton, from the picture painted by himself, and the drawing by Prud'hon of his pupil the Empress Marie Louise, a most piquant study.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Fourth Notice.)

WE have already praised that admirable example of the skill of Anthony Palamedes Stevers which Mr. Crews has lent to the Academicians, thus furnishing the public with an opportunity for studying a peculiar phase of Dutch genre painting in the early part of the seventeenth century, in the first year of which Anthony was born, seven years before Palamedes Palamedeszoon, the battle painter, from whom he ought to be carefully distinguished. There were four painters in this family. Anthony deserves to be compared in technical respects with Gonzales Coques, but his touch was firmer, his modelling crisper, his designs were more animated, and his tones not less rich and clear. His conversation pieces, such as that before us, which is called *Interior, with Ladies and Gentlemen*, No. 64, are distinguished by delineation of character which at times verged on caricature, as in the fatter of the ladies before us, and quaintness, as in one or more of the gentlemen her neighbours. His *conversations galantes*, which include flirtations of the most elaborate Dutch order, are generally marked by a peculiar pervading bronze-olive tint, with powerfully contrasting lights and shadows, exactly as Coques's similar subjects and portraits are by silveriness and soft daylight. A. Palamedes's works are little known in this country, and No. 64 is equal to the best of them. They are not common in continental galleries. Two of his portraits are at Berlin, where his 'Park Scene' is No. 758a, and a masterpiece almost identical with that before us in technical respects. He has been unfairly compared with Metau. The heads, and even the figures, of this picture, which have richness, precision, and delicacy; the draperies, equal to those of M. Meissonier in research and solidity; and the light and shade, which is that of nature herself, and almost worthy of De Hooghe or Egdon van der Neer, all deserve our attentive study. That the countenances are portraits slightly exaggerated is equally clear. The ladies wear satin dresses of the period of Louis XIII. The neatness (for which breadth has not been sacrificed) of the ornaments, musical instruments, and furniture is wonderful. Another Palamedes, lent by Mr. W. G. Rawlinson, and called *A Wedding Breakfast* (69), is not quite so finely, searchingly, and solidly painted; but its composition is so much more compact, and the design so much more simple and expressive, that it would be difficult for an artist to say whether he preferred No. 64 or No. 69. The seated

figures of a lady and gentleman in the foreground of the latter could hardly be surpassed in spirit and style. The best account of the Palamedes will be found in vol. iii. of M. H. Havard's 'L'Art et les Artistes Hollandais' (Paris, Quantin), which we reviewed in 1880.

The oddly named *Natural History* (71), by N. Vroomans, signed with his name, is a specimen of a capital artist, whose works are even rarer in England than those of Palamedes himself. Here are painted, with astonishing precision, research, delicacy, and solidity, a wilderness of herbage, wild flowers, insects, "small deer," and reptiles, all wrought with smoothness as of polished metal, and in a somewhat cold and gloomy coloration, which at first sight repels the observer, who, however, when he begins to study the multitude of details introduced by the untiring painter, becomes lost in wonder. Vroomans's art may be compared with that of Otho Marcellis or Masseus, the Serpent Painter, who belonged to the preceding generation (1613-1673), and surpassed him in warmth of colouring if not in finish and breadth. Vroomans's pictures are, as we have said, exceedingly rare in this country, and altogether few in number considering his diligence and life of nearly sixty years. The practice of the reptile painters of introducing a subject of figures in the rear of a mass of details such as that before us is illustrated in No. 71, where the Good Samaritan is seen between the trunks of the trees on our left. Masseus and Van Kessel as well as Heusch were all artists of this category, and D. Seghers, the Jesuit Painter, often framed with beautiful garlands and foliage miniatures of sacred subjects by Rubens, or rather, as it seems to us, reduced versions of the great master's designs.

Rubens's *Adoration of the Shepherds* (65) is distinguished by its fine style, freedom, spontaneity, and good design, to say nothing of its brightness and pure colours, from the 'Landscape with Pastoral Figures' (54), which we have already said is the property of Lord Carnarvon. The fine and elaborate design was evidently made by the master himself to be copied and enlarged by his pupils. Although exceptionally slight, it is one of a class of works which cannot be prized too highly. The well-known *Pan and Syrinx* (115), lent by Her Majesty from Buckingham Palace, belonged to the Duc de Montesquieu, and afterwards to Walsh Porter. Another version, not so good, was sold not long since at Christie's. It is designed with admirable spirit, and painted with mastery. Mr. Holford's *Elevation of the Cross* (122) is a finished and valuable study, with certain differences in the details of the design, made for the famous large picture at Antwerp.

The *Landscape with Figures* (67), also from Mr. Holford's collection, is a fine example of the success of Isaac and Adrian van Ostade when working together. The scene is a large roadside inn; travellers halt in front; two musicians perform before some children; a waggon is behind. The best portion seems to be the figure of the man on the grey horse in the centre of the design, which admirably illustrates the skill of Adrian van Ostade almost at his best; his delicate and precise touch has not omitted to be soft and firm. The picture as a whole has darkened more than usual, which is saying a good deal. From the same collection come the characteristic *Ménage Hollandais* (102), which is famous and almost beyond praise in its way, and the still more admirable and renowned *Interior, Boors Smoking* (107). A complete picture in humour, tone, light and shade, and homogeneity, it is an epitome of the art of Adrian van Ostade, and shows how much Wilkie, Mulready, and F. Walker owed to him. The *Sea Piece* (70) is a choice example of Van de Capelle's soft and tender treatment of the warm air of Holland suffused with mist; the sea is somewhat mechanical, but the sky and distant shipping are delightful. It has been rubbed.

In Lord Hillingdon's *Landscape* (72), by P. de Koningh, the sky must have been exceptionally brilliant when freshly painted. The clouds are admirably modelled and carefully drawn; but at present the blue sky is rather cold. As is usual with the painter, the middle distance of the land is of the finest quality. The foreground is rather loosely designed and painted.

Of three works by F. Hals we prefer Mr. Sellar's *Portrait of a Man* (80) laughing in a somewhat sardonic manner. It is painted with so emphatic a brush that it resembles a mosaic more closely than most of Hals's works. The vigour and spirit are so great as to be almost grotesque. The *Three Heads* (95), by the same, is inferior; but *A Gentleman* (97), though not first rate—for the flesh is cold, and its shadows dull and opaque—is excellent. The model was exceptionally ugly. In *Landscape* (82) Paul Brill's broad, classic, and simple taste dictated the choice of the long ranges of downs sloping in well-harmonized and gentle curves, all disposed with relation to the banks of trees and masses of clouds. This little picture, for the authorship of which we dare not vouch, although Brill's name is not unsuited to it, deserves a much better place than the remote corner it occupies, close to the equally unfortunately hung *Sketch of an Angel* (83), here called a Rembrandt, but more like a Lievens. Greuze's *Girl with Dove* (86) is pretty and, for a wonder, chaste; the bird's white plumage asserts well with the girl's white gown and fair complexion. There is a charm in the painting of her pretty knee and shoulders; much tasteful skill was exercised in delineating her bright pale-brown hair bound by a blue snood.

The Queen's picture of the *Alchemist* (105) is Smith's 325, and about ninety years ago was, he tells us, in the collection of M. Destouches; from this it passed to the Baring Collection before the Regent bought it. It is a specimen of D. Teniers at his best. It is precious on account of the technique of the details, from the dress, faces, and furniture to the red jar in the foreground, the handling of which may well be the despair of modern craftsmen. The massive light and shade is first rate; the rich tones of the shadows can hardly be over-praised. The intendment of the old man in the foreground, who is reading a book, is apparent in his action as well as in his face; its delineation is a triumph even for Teniers.

We may now turn to the English pictures in oil. They are not, as a whole, quite equal to the average of a series of exhibitions which have already done much to raise English painting in public estimation. We shall take them in the order of the Catalogue, beginning with Mr. Orroek's fairly good Wilson, a *Classical Landscape* (2). Its best points are its charmingly delicate mid-distance and distance. Apart from these it is not much more than one of "poor Dick's" pot-boilers. J. J. Chalon's reputation with the world at large will gain by Mr. Crews's *Landscape* (3), although the distance has faded a good deal, and so has the foreground. The glow of the mid-distance and the classic taste of the composition, from the fine clump of trees on the high bank on our left to the foreground, lead us to fancy that Chalon had Claude or Wilson in his mind when painting the picture. Nos. 5 and 6 are small landscapes by Gainsborough, both capital examples, solid, careful, firmly touched, and so strong that we might take them for works by a more searching hand than his usually was. They are early works, no doubt. His later and more ambitious, but very conventional and mechanical *Landscape* (147) is thin and "tinty," the foliage scratchy, and the whole flat. It is through seeing many such pictures as this that critics have been led to assert that Gainsborough's contemporaries were right in saying, in opposition to his own belief, that his landscapes are not worthy of comparison with his portraits. His portraits here are most unequal. *Dorothea, Lady Eden* (34), which belongs to Mr.

Price, is capital, and has all the artist's taste and power in painting. It retains, too, its luminosity. The flesh, though faded, is in harmony with the rest of the picture; the drapery and the bust are admirable. With the portrait of Sir John Eden this picture was exhibited at the Academy in 1878 as No. 156, and as No. 114 at the Grosvenor Gallery in 1885. It was engraved by Mr. G. H. Every in 1866. *Viscount Mountmorres* (41), a fair man with a Jew-like nose, brows, and mouth, is the son of a well-known Liberal of his time, who, when some of the merchants of London addressed the king in support of the Bute ministry, joined the procession, driving a hearse drawn by a black and white horse, and adorned with large pictures (1) of the soldiers shooting young Allen in St. George's Fields, and (2) of the killing of Mr. Clarke at the Brentford election of 1769, in which Wilkes and Horne Tooke were concerned. See the *Town and Country Magazine*, 1769; Wraxall's 'Historical Memoirs,' 1818, ii. 83; and the Malmesbury 'Letters,' 1870, i. 178. "Many of the mob bawled 'Wilkes and no king,'" which, wrote Mrs. Harris to her son, "is shocking to think of." The visitor should notice the intense brilliancy of the complexion, and the fascinating harmony of the carnations with the black hat and queue and the bright sea-green coat. This gentleman's descendant, the fifth viscount, was murdered in 1880 at Clonbur.

Nos. 43 and 44, *An Old Horse and Jack Hill*, are interesting. The latter is one of several portraits painted by Gainsborough of the boy he picked up at Richmond. It is a half-length figure. A full-length figure, engraved by Gainsborough Dupont, was at the British Institution in 1845, and at the Grosvenor Gallery in 1885. Mrs. Lane's picture of Jack Hill has not been exhibited before. Her *Tristram and Fox* (47), two dogs much beloved at Schomberg House, are painted with remarkable freedom and solidity—qualities not often found in Gainsborough's pictures after he left Suffolk, and which grew scarcer as he grew older. The dogs are full of life, character, and expression. "Whenever," Fulcher tells us, Gainsborough "spoke crossly to his wife, a remarkably sweet-tempered woman, he would write a note of repentance, sign it with the name of his favourite dog 'Fox,' and address it to his Margaret's pet spaniel 'Tristram.' 'Fox' would take the note in his mouth and deliver it to 'Tristram.' Margaret would then answer, 'My own dear Fox, you are always loving and good, and I am a naughty little female ever to worry you as I too often do, so we will kiss and say no more about it; your own affectionate Tris.'" Zoffani's portrait of *Gainsborough* (19), fine, solid, and beautifully drawn, which hangs on the other side of the room, gains attraction from this quaint illustration of the irritability and tenderness of Gainsborough. It is by far the most valuable likeness of the man, distinguished by feeling much deeper than his version of himself which is better known. A medallion was engraved from it by Mr. Weigall. It is a great pity this portrait and the other pictures by Gainsborough himself were not included in the great gathering of that artist's works at the Grosvenor Gallery in 1885. The *Mushroom Gatherer* (43), a slight sketch, is not of much account in any respect. *Miss Gainsborough* (46) and *A Flower Girl* (48) are of unequal value, the former being an excellent specimen, one of a numerous class of portraits of the painter's children. The *Portrait of Anne, Countess of Chesterfield* (146), has so faded as to be the mere ghost of a fine picture. It is generally forgotten that almost as many Gainsboroughs as Reynoldses have gone to ruin. Some of the charm of the colour of this picture remains in the brilliant and pure draperies of sea-blue and white, and the scarf of gold tissue. The painter owed much to Van Dyck, and this is a capital instance of the fact. The design is sentimental, the attitude tameness itself.

The admiration of Gainsborough for Van Dyck is attested not only by many such pictures as this, and by his parting speech to Reynolds, "We are all going to heaven, and Van Dyck is of the company"; but by the fact that he was extremely fond of copying the great Fleming's pictures, among them Earl Spencer's noble group of Lords John and Bernard Stuart, now at the Grosvenor Exhibition. Of this he made a full-size copy of great merit and beauty. He likewise copied the portraits of James, Duke of Lennox and Richmond, Inigo Jones, 'The Pembroke Family,' and others. *The Second Earl of Buckinghamshire* (150), a curiously uninteresting picture where it is not the reverse of agreeable, is not a first-rate Gainsborough; the same may be said for the portrait of his countess (148) and *The Fifth Earl of Chesterfield* (152). It is greatly to their disadvantage to compare either of them with the charming portraits by Van Dyck to which we have already referred, the 'Countess of Bedford' (140) and the 'Countess of Devonshire' (142). In this comparison the Suffolk man is simply nowhere. The other Van Dyck which hangs near, and represents the famous *Earl of Arundel and his Grandson* (144), although much damaged by repainting and patching for enlargement from a three-quarters-length group to whole-length figures, and originally much inferior to the entirely genuine example lent by the Duke of Norfolk to the Grosvenor, almost successfully sustains a similar comparison; at least the picture was evidently once equal to such a test. At present Sir Henry Bedingfeld's Van Dyck is so complete a wreck as to be chiefly valuable as a warning to owners "about to restore." Sir Frederick Burton would do a service to the arts if he would find room in the National Gallery for a few such woeful instances as this, and Reynolds's 'Mrs. Pelham feeding Chickens,' which appeared at the Grosvenor Gallery Exhibition of Sir Joshua's.

No. 145, *Mrs. Townley Ward*, is a good Romney, designed and executed in the painter's classic mood. *The Portraits of Two Children* (11) in white, standing by a harpsichord, may be praised for breadth, lighting, and colour of a tender, refined kind, and in many ways shows what may be called the ideal that Wright of Derby aimed at. The faces of Romney's children, demure to quaintness as they are, charm us by their ingenuousness; with all their intelligence these damsels are neither more nor less than young ladies. They were the daughters of Lord Chancellor Thurlow, who declared that the town was divided between Reynolds and Romney, and admitted himself to be "of the Romney faction." *Mrs. Horsley* (18) seems to have been repainted, and looks much more like a Harlowe than a Romney.

We now come to a group of Reynoldses, interesting on account of their subjects and precious for their technical qualities. The fair, plump, bright-eyed lady with the sensual mouth and full cheeks, her hair bound tightly about her head, is *Anne* (born Liddell), *Duchess of Grafton* (12). She was married to the minister hated by Wilkes and denounced by "Junius," a man who wronged her cruelly by his liaison with the notorious Nancy Parsons, afterwards Viscountess Maynard, whom Gainsborough painted as a lady, and Reynolds as 'Juno'—a picture which Houston engraved at his best. Nancy had been mistress of the Duke of Dorset, and she survives as

—the nymph who is almost as chaste as she's fair.

Walpole tells us how unwisely the Duchess Anne revenged herself on her husband, and how she suffered when divorced. She married her lover, the handsome John Fitzpatrick, Earl of Upper Ossory, and by him became the mother of Reynolds's 'Sylvia' and 'Collina.' The present Duke of Grafton has her whole-length portrait in peeress's robes by Sir Joshua, who was one of her close friends. *The Girl with a*

Kitten (22) is famous through the engraving called 'Felina,' and, like several similar pictures, was painted from Reynolds's niece "Offy" Palmer (Mrs. Gwatkin). It seems to be the picture which belonged to the Marchioness of Thomond, and was exhibited by her at the British Institution in 1813, No. 40. It must not be mistaken for 'Felina,' lent by Lord Faversham to the Grosvenor Gallery in 1884, which is another version of the subject, and belonged to Lord De Tabley. The one was engraved by J. Collyer, the other by Bartolozzi. Reynolds painted Mrs. Quarrington as St. Agnes with her lamb, a group which was here in 1885; for it the picture before us (24) seems to be an unfinished experiment, drawn with unusual care and finely modelled. It has not been exhibited till now, and is most interesting. 'St. Agnes' was engraved by Chambers. *Elizabeth, Countess of Pembroke* (26), is memorable on account of the lady's beauty and the fact that Hogarth drew her face from memory. She lived till she entered her ninety-ninth year in 1831. Her husband's portrait, No. 30, is as fine as a Van Dyck, and was painted in Sir Anthony's vein. Sir Joshua and Earl Henry were intimate; the former dined at Wilton more than once, and painted the Earl, his wife, his mistress "Kitty" Hunter of the Admiralty, whom Walpole called "a miss," and his son, with happy equanimity and at the same time. The full-length portrait of *Mrs. Lloyd* (37) was No. 234 at the Academy in 1776 (with other capital Reynoldses), and was at the British Institution in 1831. It was engraved by S. W. Reynolds, and being almost in monochrome, with a finely distributed light and shade and admirable chiaroscuro, seems to have been painted for mezzotinting. The second instalment of seventy-five guineas for it was paid in 1777; the first half had been paid, as usual, before the picture was begun. The effect of a warm summer evening in the woods, where the slender lady is supposed to have wandered, until she stayed between the beech trees in order to inscribe her name upon the bark of one of them, is perfectly imparted. She is dressed like an antique statue, and her body is much too long for her legs. There is a small version or copy of this picture.

Cotman's vigorous, glowing, and luminous *Coast Scene* (10) was, after waiting in vain for a purchaser, sold not long since for about seventy pounds, and without a name. It is a very fine example indeed, although far from being finished, and a somewhat scattered composition such as Cotman would never have allowed to pass from his hands. The glow of the sunlight is a trifle excessive, and the shadows are not explained. *The Keelmen heaving in Coals by Night* (14) may have been, as the Catalogue says, exhibited by Turner at the Academy in 1836, but much seems to have been done to it since then, and the water, not less than the shipping and sky, showed, we may be sure, less paint in 1835. At present it is not worthy of Turner. *Venus and Adonis* (149) shows Turner dreaming of Titian and of Italy. It is a romance of the Venetian school, very fine, rich, and luminous; the figures grouped about the naked goddess are charmingly designed. It is interesting to compare this fine but academical exercise and its neighbouring 'Landscape' (147), a feeble Gainsborough, to which we have already alluded, with the fresh, strong, and gravely realistic *Dell in Helmingham Park* (151), which is one of Constable's masterpieces. He was justly proud of its healthy fidelity and true rusticity. The dense foliage is of the richest greens and dashed with rainy sunlight and shadows. It was at the Academy in 1830. According to Mr. Redford's 'Sales of Pictures,' to which we referred the other day, it was sold in 1886 from the McConnell Collection for 2,400*l.*; a 'Helmingham Park,' probably the same, was in 1883 (?) sold for 945*l.* While an Academy student in 1800 Constable varied the study of the antique and the life with rural exercises obtained, as he said, "quite

alone among the oaks and solitudes of Helmingham Park."

THE LIFE OF GEORGE CRUIKSHANK.

339, High Street, Edinburgh, February, 1887.

ABOUT three years ago a letter appeared in a London paper urging the necessity for pushing forward the long-expected 'Life of George Cruikshank,' some autobiographical materials for which had been entrusted by the artist to his friend Dr. B. W. Richardson; and shortly afterwards the same authority announced that this letter had had the necessary effect, and Dr. Richardson had really commenced the work. There is still, however, no sign of this long-promised memoir, and it is evident that Dr. Richardson's numerous important personal labours prevent him from turning attention to the above very necessary record. We are, therefore, still left without any trustworthy history of the life and works of one of our greatest men, and are compelled to fall back upon Mr. Blanchard Jerrold's 'Life,' a work as incomplete as it is inaccurate. I might quote a similar instance to the above in the case of Prof. Newton's edition of Yarell's 'British Birds,' which, after remaining half finished at the end of twelve years, was equally well completed by another editor in two years. Could not a similar arrangement be made with Dr. Richardson? It is well known that Cruikshank specially prepared numerous etchings to illustrate his autobiography, and these interesting remains, together with much material of the greatest literary value, are at present lost to the public and the numerous admirers of this talented artist. In answering a letter from Dr. Richardson about eighteen months ago I incidentally touched upon the matter, but did not elicit a reply. C. CHAMBERS.

NOTES FROM CRETE.

THE extraordinary importance of Dr. Halbherr's archaeological researches in Crete is sufficiently manifest from the last number of the *Museo Italiano* of Florence, recently issued to subscribers, which contains the very ancient inscriptions found by him at Gortyna and other Cretan cities. A still further instalment will follow shortly. Meanwhile the legal inscription found sculptured on a wall of a huge ancient and buried building at Gortyna, in very archaic Greek and in primitive Doric letters, is admitted on all hands to be the oldest monument of the kind, and, indeed, the oldest Greek inscription extant. The success which has attended Dr. Halbherr's latest labours during the mission he had received from the Italian Government, which, after lasting two years, is now being brought to a close, is wholly owing to his wonderful tact and modesty in allying himself with the authorities of the island, who have very fortunately employed him to conduct excavations on their behalf, and to found and arrange for them a local museum of national antiquities. The almost insuperable difficulties encountered by our envoy during his researches on the island in 1884 were related by me in a former number of the *Athenæum* in the spring of 1885. A more pleasing task it will be now to recount how since that date archaeological interest has awakened in the island, and has led to the foundation of an institution which has rendered Dr. Halbherr the greatest assistance.

This is in connexion with a Greek literary and scientific club, called Φιλεκαθεντικός Σύλλογος, first established in Crete in 1875, on the pattern of the well-known Philological Syllagos of Constantinople, which has done so much in various ways for the resuscitation and organization of the Greek element in the Turkish empire. Though such kindred associations were once of some political importance as affording in evil days a convenient centre for consultation and united action, the present foundation, which has its seat at Candia, occupies itself purely with raising the standard of education amongst those of Greek descent by means of public lectures

and by the formation of a collection of scientific instruments, a library, and a museum of antiquities. Purely literary, however, as is its scope, it did not fail to encounter at first serious opposition from the Turkish Government, and only in 1879 did it succeed in establishing itself on a firm basis, owing to the favour it received from Photiades Pasha, then governor of the island.

Its presidents, elected every year, have since 1879 been men of distinction, such as Drs. Sphakianakos and Zaphirides; Prof. Michelides, head of the local Gymnasium; Dionysios, Bishop of Chersonesos; and lastly, Dr. Chatzidakos, who since 1883 has been at the head of the institution.

Since 1884 the club has directed a great deal of attention to the collection of antiquities then beginning to be discovered on the island, and a museum was founded for their reception. It was in that year that, owing to the accidental observation of some shepherds, the famous cave of Zeus on Mount Ida (the supposed cradle of his worship) was discovered, of which an account has been given by Fabricius in the *Mittheilungen* of the German School at Athens. This important identification enabled the Cretan Syllogos to undertake excavations on the site on a large scale during the summer of 1885, under the direction of Dr. Halbherr and of Mr. Aerakes, professor in the Gymnasium at Candia. So numerous and important were the objects disinterred in this prehistoric cavern on Mount Ida that they naturally formed the nucleus of the new collection. They consisted principally of bronzes of very archaic style, partly plates worked with the chisel and partly objects cast in a mould; votive shields with figures of an Oriental type; cups, bowls, cooking cauldrons, tripods, &c., an account of which, with illustrations, will be shortly given to the public. During the same year the museum acquired by purchase a fine collection of archaic fictile vases from Anopolis, in the province of Pediada, figured with geometrical ornamentation; a Hermes of primitive style, with traces of polychrome painting, and a splendid female torso of a statue found at Gortyna; more than fifty large blocks of stone covered with archaic inscriptions from the same place, at a spot called commonly "Alle Vigle." In the following year excavations were undertaken by the Greek Syllogos in the supposed Dician cave on Mount Lassithi, and in the grotto of Ilithyia or Eileithyia, mentioned by Homer and recently discovered near Karterò, not far from the modern town of Candia. The excavations yielded various bronze and terra-cotta objects for the further enrichment of the newly founded museum. During the month of October other additions were made by the acquisition of a colossal male statue of the Macedonian period, of four well-finished marble heads of the Augustan age, and of six mutilated Roman statues, all from Gortyna. Owing to this rapid development of archaeological interest in the island, the museum is already becoming too small, and the Syllogos is now engaged devising an ampler one for its collections. Other objects not mentioned above, but requiring greater space for proper exhibition, are an archaic *pythos* from Lyttos; some fragments of a sepulchral urn, with figures in relief of warriors and of chariots, from Palekastro, in the province of Sitia; three enormous *pythoi* (wine jars) from Knossos, figured with geometrical decorations in relief; a headless marble statue of Venus; and some arms of very early date. In the entrance courtyard are placed a large headless statue of a Roman emperor and a sepulchral marble urn from Knossos, with a scenic representation in relief, having underneath the name Polybos carved on the base. This is the urn seen by Capt. Spratt outside one of the gates of Candia, where it served the purpose of a public fountain.

Lovers of history and archaeology cannot but wish all success to this well-deserving Greek

Syllogos of Crete, which has hitherto been kept alive wholly by dramatic entertainments, lectures, &c., given for its benefit. The present Turkish governor of the island, Savas Pasha, one of the society's honorary presidents, is at the present moment engaged in trying to obtain from the Central Government of Constantinople the necessary authorization to allocate yearly for its support a sum of 5,000 fr., to be assigned from the balance of income raised by taxation in the island. Crete had a civilization before Britain was perhaps inhabited. It is styled by Homer "the island of a hundred cities," a phrase repeated by Ovid, Virgil, and Pliny, just before the period when, during the Roman domination, Britain could claim the same distinction of being an island of a hundred cities. Crete now possesses but four miserable townships, and the efforts made by one of them to found the first museum on the island, which, as affording a guarantee of careful preservation, will be of the utmost service to future students of antiquity, may well claim a place in our sympathy, if not some well-timed contribution in the shape of material assistance from our superabundance.

JOSEPH HIRST.

Five-Isi Gossip.

MESSRS. THOMAS AGNEW & SONS' Exhibition of Water-Colour Drawings will be opened to the public on Monday next at the Old Bond Street Galleries. The private view is appointed for to-day (Saturday).

MR. WHISTLER writes:—

"In the *Athenæum* of last week is a statement to the effect that the Charity Commissioners had on the 2nd of July made application to various authorities for suggestions as to the disposal of the surplus fund of the British Institution; also that, with a few given exceptions, these applications had in due course been answered. Upon the list of the silent ones is placed the President of the Society of British Artists. Permit me to explain that, although already elected as president, I did not enter upon the full functions of office until months after that date. Meanwhile the letter in question never reached me. I trust that you will through your columns allow me to exonerate the President of the Society of British Artists from any indifference to the interesting questions propounded, or from the want of courtesy to the Commissioners suggested by such unexplained silence."

MR. MIDDLETON will give two additional lectures on mediæval sculpture at the Royal Academy on Monday, 21st, and Friday, 25th of February; and Mr. R. S. Poole will deliver a lecture on medals on Wednesday, 9th of March.

MR. T. F. HOBSON writes from Radley:—

"There is another extraordinary oversight in the Catalogue of Old Masters. Part of the long and somewhat hazy description of No. 183 (Matteo di Giovanni) runs as follows: 'The child, through the intervention of a friendly deity who appears in the sky, is being carried through the air on the spear across the water, and appears again on the opposite side borne off in safety in the arms of his original preserver.' Had the compiler of the Catalogue recollected the story of Camilla (Verg. *Æn.* xi. 532 foll.) he would have been able to give a more definite and truer account of the picture, without omitting the names of the 'deity' and the 'original preserver,' and would have saved himself from the grotesque error of entitling the picture 'Allegory and Miracle'!"

The title of course is the owner's. Mr. Hobson, we suspect, has little idea of the labour involved in compiling a catalogue of the sort, or he would be less severe on a slight oversight on the part of the accomplished secretary of the Academy.

A MOVEMENT is on foot the object of which is to erect a monument in memory of Flora MacDonald near the place of her birth, and a committee has been formed to carry out the project.

THE *Hampshire Independent* says in the clearing away of debris at Southampton the water-gate to the castle has come to light. The arch at the top is completely gone, but the two sides, containing each a recess for the portcullis, are in a capital state of preservation, the lines of

masonry being sharply defined. The gate is probably fourteenth century work.

A NEW gallery is about to be opened at the Louvre containing the drawings bequeathed by M. His de la Salle. It is in the second floor of the building.

THE French papers record the death of M. Charles Laurent Maréchal, Membre-Correspondant de l'Institut, well known as the artist of important works in stained glass. He was born at Metz in 1801, and was a saddler before undertaking to paint. He studied art in Paris under the elder Regnault, and lived at Bar-le-Duc until the war of 1870. In 1840, 1841, and 1842 he obtained a Third-Class, a Second-Class, and a First-Class Medal severally. At the London Exhibition of 1851 he had a First-Class Medal of Honour on account of his glass pictures. At the Exposition Universelle, Paris, 1855, a First-Class Medal fell to him. He was made a Knight of the Legion of Honour in 1846. Those who remember that to M. Maréchal are due the great semicircles of stained glass in the Palais de l'Industrie, Paris, will find it difficult to persuade themselves that he was a great colourist.

PROF. GRAETZ, who will be the guest of the Delegate Chief Rabbi on his visit to London in May, which we have already mentioned, intends publishing a monograph on some of the Hebrew coins to be exhibited in the Albert Hall.

THE condition of the central tower of the church at Mont St. Michel is so dangerous that the local authorities are compelled to proceed immediately to secure that part of the famous edifice. A credit of 1,100,000 francs has been demanded of the French Government for this purpose, and will probably be granted in consideration of the building being a national monument.

THE exhibition of pictures by ancient masters formed at the École des Beaux-Arts, Paris, for the benefit of sufferers by floods in the south of France, will be closed on the 20th inst.

HERR F. AMERLING, an Austrian painter of portraits and historical subjects, a pupil of Horace Vernet, is dead.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts. The Popular Concerts.

THE tenth and eleventh of the London Symphony Concerts, on Thursday last week and Wednesday this week, only call for brief notice, as neither of the programmes contained any novelties. On the first-named occasion the most important work was Beethoven's Symphony in A, No. 7, which was finely performed. The conductor and the orchestra appeared to be *en rapport*, and the result was a rendering which, if open to question once or twice, was at any rate not tame or insipid. Miss Amina Goodwin played effectively a minuet and gavotte from Raff's Suite for Piano and Orchestra, Op. 200, and we fail to see why the work was not given in its entirety, as the programme was by no means lengthy. Miss Hamlin gave a fairly commendable rendering of Mendelssohn's *scena* 'Infelice'; and the scheme was completed by Schumann's Overture to 'Genève' and Dvorák's Slavie Dance in c, Op. 46, No. 1.

The most important works in Wednesday's programme were Max Bruch's Violin Concerto in a minor, No. 1, and Brahms's Symphony in c minor, No. 1. Neither work can as yet be regarded as popular, but musicians are unanimous respecting the

striking merit of the latter, though they may not agree with the assertion in the programme that it will "ever rank with the master works of all times." The second and third movements of the violin concerto show Max Bruch's talent in the most favourable light, and Miss Nettie Carpenter, of whom we have previously spoken in favourable terms, displayed such exceptional executive powers that we shall be glad to hear her in some work of higher significance. A fair rendering of Beethoven's terzetto "Tremate, empi tremate," was given by Mrs. Henschel, Mr. Piercy, and Mr. Eliot Hubbard, but the orchestra was somewhat too loud for the voices. A remarkably attractive programme is arranged for the next concert, on Tuesday, the 15th. Beethoven's 'Eroica' Symphony is the most important work, the rest of the scheme consisting of selections from Wagner's operas. Among these are "Wotan's Abschied" from 'Die Walküre,' and Pögnier's address from 'Die Meistersinger,' both to be sung by Mr. Santley.

Beethoven's Sonata in F, for pianoforte and horn, Op. 17, cannot be considered an important work, but it is surprising that it should not have been heard at the Popular Concerts until last Saturday. It was composed in 1800, and published in the following year as a sonata for the "Forte-piano avec un cor ou violoncelle." Though nominally in three movements, it is really in two only, the middle *poco adagio* being merely introductory to the final *allegro moderato*. As a matter of course the music is in Beethoven's first manner, though touches of his maturer style are by no means absent. Neither Haydn nor Mozart could have written the second subject of the first movement, for example. The work as a whole is simple and full of pleasing melody. Mr. Charles Halle and Mr. Paersch were the executants, the masterly playing of the latter artist calling for a special tribute of praise. After being shelved for eleven years Hummel's Septet was revived, and it will also be performed next Monday. The changes of fashion in music are peculiar, and it is difficult to account for the loss of popularity of this most effective work, which once was universally admired. Haydn's Quartet in C, Op. 33, No. 3, and some pieces by Chopin were included in the programme. Mr. Santley was the vocalist.

Only a few lines are required concerning Monday's concert. The concerted works were only two in number, and both by Beethoven, namely, the Quartet in F minor, Op. 95, and the Trio in D, Op. 70, No. 1. Mendelssohn's Prelude and Fugue in E minor, Op. 35, No. 1, afforded no great test of Herr Schönberger's powers, nor is the verdict of a Monday Popular audience of very much weight at present, as it has become the custom to encore the pianoforte solo on almost every occasion. Mr. Thorndike repeated his fine rendering of Schubert's splendid song 'Waldesnacht.'

Musical Gossip.

THE production of Verdi's 'Otello' is an accomplished fact, and a satisfactory termination has therefore been reached to the extraordinary series of contradictory assertions made for several years past respecting the work. Our own columns would, if searched, afford striking evidence of the uncertainty which so long prevailed concern-

ing the composition of 'Otello,' information received from the most trustworthy continental sources again and again proving delusive. The opera was nearly finished; it had not been even sketched; it would be produced on a given date; Verdi had abandoned the idea of composing it, and so forth. The air of mystery which hung over the whole business was, of course, mainly due to the retired life led by the last of a gifted line of composers. That 'Otello' is worthy to crown the edifice of Verdi's fame seems to be generally admitted. Boito is said to have accomplished his difficult task of adapting Shakespeare's tragedy in a thoughtful and scholarly manner, and the music is spoken of in the highest terms for its abstract beauty and artistic impress, albeit the style is that of 'Rigoletto' rather than 'Aida.' It speaks volumes for the decadence of the Italian stage that a French artist, M. Maurel, has won higher praise for his share in the performance than either of the Italian performers, Signor Tamagno and Madame Pantaleoni. We shall offer some general remarks on the work as soon as the vocal score is issued, which will probably be before the end of the month.

A PERFORMANCE of 'The Creation' was given by the Albert Hall Choral Society on Wednesday evening. The principal vocalists were Miss Robertson, Mr. Lloyd, and Mr. Watkin Mills. The general interpretation was exceedingly good, Haydn's familiar work, of course, offering no difficulty to any section of the executants.

THE first of the second series of three chamber concerts at the Kensington Town Hall was announced for last evening (the 11th). The excellent programme included as its most important items Beethoven's Sonata in A, Op. 69, for piano and violoncello, and the same composer's Trio in B flat, Op. 97.

THE Crystal Palace Saturday Concerts will be resumed this afternoon, when Mackenzie's 'Story of Sayid' and Stanford's 'The Revenge' will be performed under the direction of their respective composers.

At the next concert of the Bach Society, under the direction of Dr. Villiers Stanford, a large selection from Schumann's only opera, 'Genoëva,' will be produced. With the exception of the overture none of the music of this fine work has yet, we believe, been publicly performed in this country.

At Mr. Charles Halle's concert on Thursday evening at the Free Trade Hall, Manchester, the programme included a novelty of much interest, Mozart's Concerto for three pianos, given for the first time in England. The pianists announced were Miss Agnes Zimmermann, Miss Fanny Davies, and Mr. Halle. Bach's Concerto in D minor for three pianos, Schumann's Symphony in C, and the Overture to 'Der Freischütz' were among the other items of the programme.

THE Cambridge University Musical Society shows no falling off of activity or enterprise in its arrangements for the coming season. On the 25th inst. a chamber concert will be given, at which Herr Joachim will lead Beethoven's Quartet in C, Op. 59, and play Spohr's Scena Cantante. On March 10th the Society will perform Bach's 'Passion' according to Matthew in King's College Chapel, this being the first performance in that building. The orchestral concert on June 9th will be of special interest. Mr. Cowen will conduct a new symphony, written expressly for the Society; on the same occasion an orchestral serenade in three movements, composed for the concert by Mr. A. Goring Thomas, will be produced, and Mr. Mackenzie will conduct his violin concerto.

GOUNOD'S 'Mors et Vita' is to be performed to-morrow at the Concerts du Conservatoire, Paris. The work has hitherto only been heard in the French capital at the Trocadéro.

SEÑOR SARASATE will give three concerts with orchestra in the Salle Erard, Paris, next month.

THE opera-singer Georg Unger, of Leipzig, died at Halle on February 2nd. He was the first Siegfried in Wagner's 'Ring des Nibelungen,' and sang that part with great success at the earliest Bayreuth festival. Wagner gave him the preference over other singers of equal capacity on account of his handsome face and splendid presence.

M. BOURGAULT-DUCOUDRAY, a French composer who is, perhaps, better known as a writer and lecturer on music, has just completed an opera in four acts.

FRAÛLEIN LINA RAMANN, who wrote the life of Abbé Liszt up to 1840, will complete the work during the present year. The first part was written under the eminent composer's personal direction; and the materials for the second volume, which will be published at Leipzig, are drawn from equally authentic sources.

DRAMA

The Visits of Shakespeare's Company of Actors to the Provincial Cities and Towns of England, illustrated by Extracts gathered from Corporate Records. By J. O. Halliwell-Phillipps, F.R.S. (Privately printed.)

TWENTY years ago Mr. Halliwell-Phillipps began to search among the corporate records of England and Wales for materials "likely to be illustrative of Shakespearean biography and the history of the contemporary stage." He has devoted a portion of every summer to his labour of love, and has examined the archives of upwards of seventy towns. We trust that he may pursue his investigations for many a summer to come, and that his strenuous efforts may be crowned with success.

On St. Stephen's Day (26th of December), 1594, Shakspeare acted at Greenwich Palace before Queen Elizabeth. He was then associated with Kempe and Burbage, and belonged to the company of the Lord Chamberlain's Servants. To that company, which on the accession of James was distinguished as the Company of the King's Servants, he continued to belong till the end of his theatrical career. There is no evidence to show with what company or companies he was connected before December, 1594. We know that the Queen's players, and the players of Lords Essex, Leicester, and Stafford visited Stratford-on-Avon in 1587; and it is highly probable that Shakspeare was at Stratford in that year, as his assent was required for the proposed relinquishing of the Ashbies estate ('Outlines of the Life of Shakspeare,' sixth edition, p. 78). It has been confidently suggested that Shakspeare either joined Lord Leicester's players at Stratford in 1587, or repaired to London shortly afterwards with the object of attaching himself to that particular company. But Mr. Halliwell-Phillipps, with scholarly prudence, declines to theorize in this fashion. What he has done is to search the corporate records for entries relating to the Lord Chamberlain's Servants bearing date between December 26th, 1594, and May 17th, 1603, and from the latter date onwards to 1614, or thereabouts, for entries relating to the King's Servants. Although he has met with no actual mention of Shakspeare, he has much to tell us about the perambulations of the company to which Shakspeare belonged, and with which, we may be sure, he often travelled. Oxford seems to have been

the spot to which the company was most frequently drawn. Visits were paid to Oxford in 1604, 1605, 1606, 1607, 1610, and 1613. It is known, from the title-page of the 1603 quarto, that 'Hamlet' was performed both at Cambridge and Oxford; but from Mr. Halliwell-Phillips's silence it may be inferred that no visit of Shakspeare's company to Cambridge is recorded. In 1605 the King's players went as far west as Barnstable, and in the chamberlains' accounts is the entry, "Geven to the Kynges players, beyng in towne this yere, x.s." The smallness of the donation may account for the fact that they did not go on to Plymouth, where they would have been sure of a "West-country welcome." In 1603 they were at Bath, probably during the rejoicings occasioned by James's accession, and they received a grant of thirty shillings. The same sum was given them in September, 1597, for playing in the Guildhall at Bristol. From Bristol to Dover was a tolerably long journey in those days; and, if the whole company came to Dover in September, 1597, the reward of "xij.s. iij.d." can hardly be regarded as munificent. But they were more handsomely treated at Dover in September, 1606, when they received no less than 2*l*. At Folkestone on September 8th, 1612, they were rewarded with the paltry sum of "ij.s."; but Mr. Halliwell-Phillips generously suggests that "the unusually small amount of payment here recorded leads one to suspect an error in the accounts for ij*l*." It is to be noticed, however, that the visit to Folkestone was not repeated. At Saffron Walden, the home of Gabriel Harvey, in 1605-6 they received only 6*s*. 8*d*. One wonders what they should have been doing at Saffron Walden unless they had turned out of their way in going to, or coming from, Cambridge. To Shrewsbury they were frequent visitors; they were there in 1603, 1609, 1610, and 1612. On two occasions they were at New Romney, first in May, 1609, and again in April, 1612. In the summer of 1606 they visited Leicester, and in the chamberlains' accounts is the entry, "Item, in August, geven to the Kinges Majesties Playars, x*l*s."; but the entry is cancelled, and in the margin is added a stern "*quer.*," which plainly shows that the auditors were not disposed to sanction the payment without a protest. One most curious fact has been brought to light by Mr. Halliwell-Phillips's researches, namely, that Sir Thomas Lucy actually had under his patronage a company of itinerant actors. We should never have suspected that the grim old Puritan encouraged such "caterpillars of a commonwealth"; but in the chamberlains' accounts at Coventry for 1584 is the entry, "To Sir Thomas Lucy's players, x.s."

We trust that Mr. Halliwell-Phillips has some pleasant surprises still in store. Meanwhile, we recommend to the serious attention of town clerks and local antiquaries the following passage from his preface:—

"The actors were occasionally getting into trouble with the local authorities, and any day a resolute search amongst the miscellaneous documents may bring forth a discovery of surpassing interest, including possibly a deposition attested by Shakspeare himself. Such a treasure, if in existence, would most likely be found

amongst the papers for the Sessions of the Peace for the particular borough, and it is to be hoped that the respective town clerks may be induced to go carefully through not only those, but all the records in their custody that are dated between 1585, the twenty-seventh of Elizabeth, and 1616, the fourteenth of James."

THE WEEK.

STRAND.—'Jack in the Box,' a New Musical Variety Drama in Four Acts. By George R. Sims and Clement Scott.

OPÉRA COMIQUE.—'The Rivals.' By Sheridan.

MODEST as is the description given by Messrs. George R. Sims and Clement Scott of their new piece produced at the Strand, it is inaccurate, and calculated to awaken false hopes in the public. The absolute significance of the word "variety" when forced to do duty as an adjective and qualify such substantives as "show" or "entertainment" has not been settled, if even it has been discussed by philologists. It may, however, be assumed that variety at least indicates multiplicity of performers. Collins's 'Ode on the Passions,' if put into action, might perhaps be held to constitute a musical variety entertainment *in excelsis*. Collins, it is curious to note, makes Fear—surely the least likely personage for such a feat—begin the entertainment. Had Anger, however, come first, and monopolized one "instrument of sound" after the other, the poem could scarcely be so classed. In 'Jack in the Box' Miss Fannie Leslie has the variety portion to herself. One or two subordinate characters give her a species of support about adequate to that of the accompanist to a song, but the show is Miss Leslie. What, mean time, is most daring and most unsuccessful in the experiment is that this clever actress's performances relieve a grim and serious, and not ineffective melodrama. An amalgam of Orpheus, Blondel, Roland, and Gavroche, she goes through the streets of modern London appalling malefactors by her look, rescuing captive damsels from confinement, redressing wrong, dragging crime to light, and winning the smiles, and in the end the hand, of beauty. These tasks she diversifies by selling newspapers in the street through a culpably mendacious description of their contents, executing what are known as cart-wheels, enlivening with song and breakdown the peaceful solitudes of Villiers Street, and inspiring envy in the grimy population of Saffron Hill by her performance upon the banjo.

No fault is to be found with Messrs. Sims and Scott for giving so eminently vivacious and accomplished a young pluralist the class of piece she demands. Some element of burlesque should, however, be infused into the action, which, on the contrary, is serious, and at points painful. Taken as burlesque, Miss Leslie's performances might be regarded as mirthful. When at the close of a drama of abduction and murder we are asked to anticipate the nuptials of a youthful heroine, rich, handsome, and attractive, with the uncanny and unkempt elf, whose language is in keeping with his appearance, the task is beyond our powers. Some clever actors are employed in the melodramatic portion of the work, and Mr. Beauchamp, Mr. Yorke Stephens, Mr. Waller, Mr. Arnold, and Mr. Parker are good in their respective lines. Indeed, the two last named

are excellent. The character of Jack Merryweather, however, inspires a doubt whether the authors in permitting its appearance have not been inspired by some such motive as led Mr. Gilbert to the composition of 'Ruddygore.'

An experiment more singular and less worthy of imitation than has been made at the Opéra Comique in the revival of 'The Rivals' has seldom been witnessed at a London theatre. Instead of seeking for the part of Sir Anthony Absolute a comedian, the management has entrusted it to Mr. James Fernandez, a robust and conscientious actor, whose reputation has been obtained in melodrama. In the midst of his associates Mr. Fernandez is as out of place as a baron of beef at a vegetarian banquet, or a drum-major in full uniform at a socialist gathering. Instead of the choleric, peppery, unreasonable, and crotchety old disciplinarian we have a passionate and dignified gentleman, who is wounded to the quick by his son's misconduct, and who, at the moment when he threatens never to call him Jack again, thinks of the happy days wherein that caressing so-called diminutive was bestowed, finds a lump rise in his throat, and has some difficulty in checking his tears. This, it is needless to say, is not Sheridan's conception. It may be doubted, indeed, whether Sheridan was capable of creating a character of this kind. In the whole of Sheridan's two great comedies there is not a trace of heart. Everything in them is entirely cynical—so much so that it is only the excellence of the wit that saves them from becoming intolerable. Mr. Fernandez's rendering puts the whole out of gear. A counterpart to this experiment was made in casting Mrs. John Billington, also an excellent artist, for Mrs. Malaprop. The result here is less damaging, since the perfect unconsciousness with which the travesties of language are delivered is excellent. Mrs. Billington, however, conveys the idea of acidity rather than of foolish and ebullient good nature. Mr. Lionel Brough's Bob Acres is "robustiously" droll and diverting, and Mr. Forbes Robertson's Capt. Absolute errs only in being too manly and responsible. Miss Kate Vaughan is a graceful and pleasing exponent of Lydia Languish, and Miss Julia Gwynne an acceptable Lucy. The Sir Lucius O'Trigger of Mr. Forbes Dawson is unexaggerated and effective. The contrasts, however, between the different actors are too striking, and the effect is as though half the picture was painted in one medium and the second half in another. It is pleasant to see conscientious fidelity to ugliness in the reproduction of the Bath Assembly Rooms. The mounting generally is, indeed, good. A gavotte introduced into the second act was acceptable to the public, and was enthusiastically redemanded. The manner of its introduction is, however, more than a little awkward.

A MIDDLESEX SESSIONS RECORD TOUCHING JAMES BURBAGE'S "THEATRE."

AFTER what has been told of the confusion in which the Middlesex County Records were found a few years since, it will be learnt without surprise that the editor of the documents has found amongst "the broken files" of James I.'s time a few slips of parchment that

belong to the fragmentary files of Elizabeth's reign. With a single exception these misplaced parchments are of no moment, but the one exception—an indictment touching "the Theatre" which James Burbage built on the patch of ground in Shoreditch that was leased to him in 1576 for twenty-one years by Giles Allen—will interest all who seek for information respecting the theatres of Elizabethan London.

James Burbage, by vocation a joiner before he turned player, had no sooner built the wooden playhouse that was known to the playgoers of the time as "the Theatre" than it became the scene of the disturbances and riots that are vividly described by Mr. Halliwell-Phillips in the 'Outlines of the Life of Shakespeare.' Whilst preachers denounced "the Theatre" as a school of profanity and other kinds of wickedness, magistrates were asking what steps should be taken to suppress the playhouse, or at least to render it less offensive to social order. On the 12th of April, 1580, the Lord Mayor wrote to one of the Lords of the Council:—

"Where it happened on Sundaie last that some great disorder was committed at the Theatre, I sent for the undersherive of Middlesex to understand the circumstances, to the intent that by myself or by him I might have caused such redresse to be had as in dutie and discretion I might, and therefore did also send for the plaiers to have apered afore me, and the rather because those playes doe make assemblies of cittizens and their families of whom I have charge; but forasmuch as I understand that your Lordship, with other of hir Majesties most honorable Counsell, have entered into examination of that matter, I have surceased to procede further, and do humbly refer the whole to your wisdomes and grave considerations; howbeit, I have further thought it my dutie to informe your Lordship, and therewith also to beseeche to have in your honourable remembrance, that the players of playes which are used at the Theatre and other such places, and tumbleres and such like, are a very superfluous sort of men and of suche facultie as the lawes have disallowed, and their exercise of those playes is a great hinderance of the service of God, who hath with His mighty hand so lately admonished us of oure earnest repentance."

Possibly it was due to the action thus taken by the Lords of the Council that two of the "very superfluous sort of men" so pleasantly described by the Lord Mayor—to wit, John Braynes and James Burbage, both of Shorditch in the county of Middlesex, yeomen—were called to account for their manner of exercising "such facultie as the lawes had disallowed" by the following indictment, that has recently come to light at the Clerkenwell Sessions House, and is now published for the first time:—

"Midd. ss.: Juratores pro domina Regina presentant quod Johannes Braynes de Shorditch in comitatu Middlesexie yoman et Jacobus Burbage de eadem yoman xxi^{mo} die Februarii anno regni Elizabethæ Dei gratia Anglie Francie et Hibernie Regine fidei defensoris, &c. xxii^{do} et diversis aliis diebus et vicibus antea et postea congregaverunt et manutenerunt illicitas assemblaciones populi ad audienda et spectanda quedam colloquia sive interluda vocata playes or interludes per ipsos Johannem Braynes et Jacobum Burbage et diversas alias personas ignotas exercitata et practicata apud quandam locum vocatum the Theatre in Hallywell in comitatu predicto Racione cujus quidem assemblacionis populi magne affraie insultus tumultus et quasi insurrexiones et diversa alia malefacta et enormia per quam plures maledispositas personas tunc et ibidem facta et perpetrata fuere in magnam perturbationem pacis Domine Regine ac subversionem boni ordinis et regimini ac ad periculum vitarum diversorum bonorum subditorum dicte Domine Regine ibidem existencium ac contra pacem ipsius Domine Regine necnon contra formam statuti inde editi et provisi," &c.—Endorsed "Billa Vera."

[In English.]

"Middlesex, to wit: The jurors for the Lady the Queen present that John Braynes of Shorditch in the county of Middlesex, yeoman, and James Burbage of the same [parish], yeoman, on the 21st day of February in the 22nd year of the reign of Elizabeth, by God's grace Queen of England, France, and Ireland, defender of the faith, &c., and on divers other days and occasions before and afterwards, brought together and maintained unlawful assemblies of the people to hear and see certain colloquies or interludes called plays or interludes exercised and practised by the same John Braynes and James Burbage

and divers other not known persons at a certain place called the Theatre in Hallywell in the aforesaid county. By reason of which unlawful assembly of the people great affrays, assaults, tumults and quasi-insurrections, and divers other misdeeds and enormities, have been then and there done and perpetrated by very many ill-disposed persons, to the great disturbance of the peace of the Lady the Queen and the overthrowing of good order and rule, and to the danger of the lives of divers good subjects of the said Lady the Queen being there, and against the form of the statute in that respect published and provided," &c.

Hitherto it has been held by the best writers on the Elizabethan stage that, besides being built by James Burbage and no other person, "the Theatre" was his property, that he built it with moneys wholly or mainly borrowed of "one Braynes," and that this Braynes had no connexion either with the particular theatre or with the Elizabethan stage apart from the fact that he lent Burbage a thousand marks (666l. 13s. 4d.) to defray the charges of raising the structure, and from the fact that he was Burbage's father-in-law. By Mr. Halliwell-Phillips, the best of living authorities on questions touching the Elizabethan stage, it is said in the 'Outlines' (vol. i. p. 345, ed. 1886):—

"The Theatre is mentioned in 1601 as 'the late grate howse,' and that it was correctly so designated would appear from the proceedings of a Chancery suit, Braynes v. Burbage, 1590, in which it is stated that James Burbage, at the time of its erection, had borrowed the sum of 600l. for the express object of defraying the larger portion of the cost. This agrees with an assertion made by Burbage's descendants in 1635, that 'the Theater hee built with many hundred poundes taken up at interest.' Allen, the freeholder, stated in 1601 his belief that the Theatre was 'erected att the costes and charges of one Braynes, and not of James Burbage, to the value of one thousand markes,' that is, between 600l. and 700l., a large sum at the period at which it was built; and when the building was removed in 1599, Allen estimated its value at 700l. This Braynes was the father-in-law of James Burbage. The consideration given for the money advanced by this person must have sadly interfered with the profits derived by Burbage from the Theatre, which was doubtlessly a good speculation in itself."

Neither in those who have examined the sources of Mr. Halliwell-Phillips's information on this interesting subject, nor in any one who has used the best means of testing the singular accuracy of that gentleman's writing on other matters, will there be any disposition to question whether the painfully conscientious author of the 'Outlines' had sufficient authority for the several statements of the passage given above. That he was fully justified in thus writing of John Braynes's relation to Burbage and his part in the building of the Theatre, and, under the circumstances, could not have written about them to any other effect on any of the points of fact, is certain. But the indictment recently discovered seems to indicate that Braynes's relation to the stage and his place in "the Theatre" have hitherto been fully apprehended—that he may have been himself an actor, may have been James Burbage's partner in the theatrical enterprise as well as his father-in-law, may have been the joint manager of the place of entertainment which has hitherto been regarded as having been under Burbage's sole management.

1. If John Braynes was not Burbage's partner in the Theatre, the Clerk of the Peace for Middlesex seems to have regarded the two as in partnership.

2. The Clerk of the Peace seems also to have regarded John Braynes as the more important of the two partners; for had he thought Burbage the chief and leading offender, the draughtsman would have named him before Braynes in the indictment.

3. Both Braynes and Burbage are charged with themselves exercising and practising, i.e., acting and performing, the plays and interludes. A reasonable and fair inference from the words "per ipsos Johannem Braynes et Jacobum Burbage et diversas alias personas ignotas exercitata et practicata," is that Braynes and Bur-

bage were both actors. Against this fair inference, however, it may be urged that in the eye of the law a man is himself the doer of what he does by his agents; and that, if the Clerk of the Peace knew Braynes was not an actor, but only the co-proprietor and joint-manager of the Theatre, he would none the less have caused him to be indicted for acting and performing in the dramas that moved the populace so powerfully.

4. Placed in the indictment as though he were the chief and most prominent of the many mischief-makers (known or unknown), John Braynes at least seems to have been a more overt, cogent, and notorious power in the affairs of the Theatre than the mere capitalist in the background, who had privately and confidentially lent his son-in-law some six or seven hundred pounds for a theatrical speculation. To lend seven hundred pounds to an actor was no indictable offence. But to be the proprietor or part-proprietor of an establishment that occasioned riot and other scandalous disorders was to provoke indictment.

5. The lawyer—the legal brain of the Justices of the Peace for Middlesex, the official person who was bound by duty to know every nook and corner, and watch every movement and queer character of the Middlesex purlieus of London—had, of course, some reason, and what at least appeared to him a good reason, for regarding John Braynes as the chief proprietor of what we have hitherto regarded as John Burbage's own and peculiar theatre.

Dramatic Gossip.

MRS. BANCROFT, it is said, contemplates returning to the stage.

THE farewell performances at the Strand of the Compton Comedy Company included a revival of 'The Road to Ruin,' in which Mr. Compton doubled the parts of Young Dornon and Goldfinch.

IN a revival of 'She Would and She Would Not' at a morning performance at the Strand, Miss Agnes Hewitt played the heroine with some prettiness of style. Mr. Compton Coutts presented Trappanti under a too Mephistophelian aspect.

AT Easter a drama by Messrs. Herman and Freeman Wills, with the title of 'The Golden Band,' is to be produced by Miss Hawthorne at the Olympic.

TWO one-act *levens de rideau*, neither of them of much interest, have been given at the Strand and the Opéra Comique theatres respectively. At the latter house the novelty consists of a farce by Mr. T. G. Warren, the author of 'Nita's First,' entitled 'Ned Knowles.' At the former it is a comedieta, assumably taken from the French, by Mr. T. Malcolm Watson, and called 'By Special Request.'

THE series of historical plays with prefatory lectures at the Goldoni Theatre, Venice, began with Machiavelli's 'Mandragora.' It is said that some ladies were present, but they appeared "in domino," as a local paper had threatened to print the name of every lady who attended the theatre. It is to be followed by other comedies of the same character, which were originally performed at the court of Pope Leo X. The catalogue includes pieces by Cardinal Bibbiena, Lorenzo de' Medici, Aretino, and Grazzini.

THE earliest known drama written in America for stage representation—Rozall Tyler's 'Contrast'—has been reprinted as the first volume of the Dunlap Society, which has its headquarters in New York. 'Contrast' was acted in 1787. For some years previous to this date it had been the custom to introduce English plays in American theatres with original addresses from the stage; and Mr. Laurence Hutton has undertaken to edit a selection of these for the above-named society.

TO CORRESPONDENTS.—J. M. S.—R. F.—M. H.—W. P.—E. D.—F. S. H.—A. & S.—A. M.—received.

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